

EXCELLENCE IN AUSTRALIAN PATCHWORK & QUILTING

# Quilters

## COMPANION

**2 GREAT  
STASH-  
BUSTING  
PROJECTS**

**In the Studio: Naomi Hayes**

**In Profile: Michelle Long**

Universal  
Magazines

No. 76  
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(Both incl. GST)

ISSN 1445-5749



76

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**See stunning entries from the Sydney Quilt Show**  
**Deb Louie investigates metallic threads**  
**Fabulous bag from Japanese designer Masako Wakayama**





60 small squares  
1 built-in needle threader

20" throat space

1 digital thread  
tension adjustment

1 quick finish with BSR on  
a comfortable sit-down table

1 huge smile from  
my daughter



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# Contents

QC No.76 Vol.14 No.6  
November/December 2015

## PROJECTS

- 30 **Scrap Happy**  
Chris Jurd
- 38 **Ring Around**  
Sharon McConnell
- 52 **Newspaper Roses**  
Michelle Long
- 62 **Collage Bag**  
Masako Wakayama
- 70 **Banner Block Quilt – Kaleidoscope**  
Leesa Chandler
- 76 **Banner Block Quilt – Fragmented**  
Leesa Chandler
- 86 **Linoleum Cushions**  
Anorina Morris
- 94 **Needles and Pins**  
Wendy Sheppard
- 100 **Harrisburg Part 2**  
Katrina Hadjimichael

86



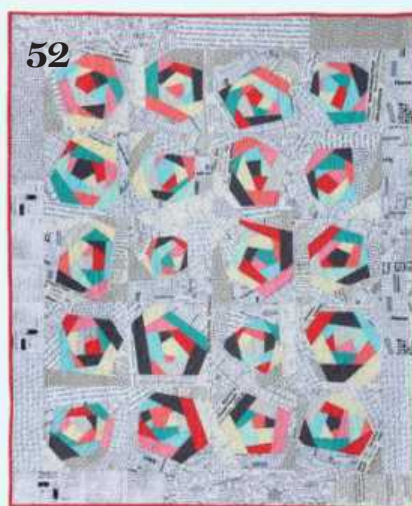


## REGULAR FEATURES

- 6 **Editor's Journal**
- 8 **Letters**
- 10 **Cool Tools**
- 12 **Quilt Gallery**  
This issue:  
Sydney Quilt Show 2015
- 22 **In The Studio**  
Naomi Hynes
- 46 **Profile**  
Michelle Long
- 82 **How Did They Do It?**  
Other Places by Carolyn Sullivan
- 106 **On The Road**  
This issue: top shops in  
Queensland
- 114 **Loose Threads**  
News from the quilting world
- 118 **Domestic Machine Quilting**  
**Advice with Deborah Louie**  
Deborah experiments with  
metallic threads
- 122 **Road Test**  
This issue — Quick Points ruler
- 126 **Diary**
- 129 **Machine Quilters' Directory**
- 142 **Basics**
- 146 **Next Issue**

## RESOURCES

- 132 **In The Market**
- 145 **Stockists & Contacts**



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Pattern  
Sheets?

Click the link:  
[www.quilterscompanion.  
wordpress.com](http://www.quilterscompanion.wordpress.com)



While I am making the final touches to this issue of *Quilters Companion*, I am also preparing for the arrival of our third child. It has been an exciting time in our home this year, with renovation of our kitchen, laundry and living area earlier and now the impending arrival of number three.

While I am on leave, the magazine will be looked after by regular *QC* contributors and staff and I would like to take this chance to thank each of them.

In the meantime, we have a great issue of *QC* to present, starting with some exciting projects. Leesa Chandler is back this edition, looking at the versatility of the Banner block. She has taken just one block shape and made a number of different quilts, bags and bunting. It is quite remarkable just how many things can be made from this one shape! We present two of the quilts Leesa created on page 70.

Chris Jurd joins us again with a stunning scrappy quilt which is foundation-pieced. This quilt just makes you smile when you see it. Another great scrappy project we have for you is called *Newspaper Roses*, from Michelle Long. If you are looking for a smaller project to tackle, take a look at the adorable bag we have from Japanese designer Masako Wakayama or pieced cushions from Anorina Morris.

Wendy Sheppard and Sharon McConnell join us from the USA with two very different quilts. Wendy's is a pieced quilt with a traditional feel, while Sharon's quilt is made with vibrant fabrics and features curved piecing.

Find out more about using metallic threads in Deb Louie's column this issue, and be sure to check out Michelle Marvig's road test — a really fun prairie point ruler. She also tries out the scallop ruler from the same manufacturer. We're also showcasing some of the winning entries from the Sydney Quilt Show on page 12.

Stay in touch with us through our blog and follow us on Facebook, Pinterest and Instagram.

Until next time, happy quilting!

*Clare*

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*Don't forget that you can also find us digitally  
on Zinio and Apple Newsstand.*



## Road Test in QC#75

The Shape Cut Plus by June Tailor that we road tested last issue was supplied by Somethings Country. See their shop profile on page 107 for contact details.

# Quilters COMPANION

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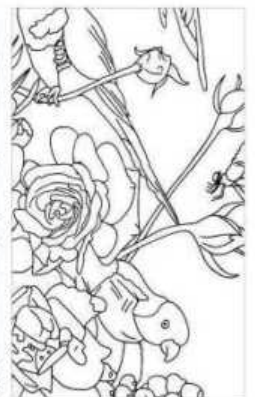
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Dear Clare,

I would like to say how much I really enjoyed making the wall hanging *Gum Blossom* by Amanda Daly in *Great Australian Quilts* No. 5. The magazines and DVD are like having a tutor in your own home. Please thank Amanda.

Regards, Patricia Jones



Dear Clare,

*Quilters Companion* has been coming into my home since the very first issue in 2001. Each issue is devoured with enthusiasm. Thank you, thank you! I thought you may like to see a photo of my interpretation of Anne Sommerlad's quilt *Indigo Op Art* from QC#65. I have used more than 50 different scrap fabrics from some of my favourite indigo and other oriental fabric collection. I made it as a small lap quilt over the summer break and liked it so much I have just completed another larger one for my daughter's new home. As an aside from my

## Correction to *Four Card Trick* by Wendy Whellum in QC#74

The cutting instructions for the print fabrics in *Four Card Trick* yielded excess half-square and quarter-square triangles. Cut the print fabrics as follows to obtain the exact number of triangles required.

To make the 20 blocks, from each of 40 print fabrics, cut:

- ❖ two squares, 4 $\frac{7}{8}$ in and cut each square once across the diagonal to yield a total of 160 half-square triangles
- ❖ one square, 5 $\frac{1}{4}$ in and cut the square twice across the diagonal to yield a total of 160 quarter-square triangles.

To make each of the 20 blocks, from the triangles select four sets of two matching half-square triangles and four sets of two matching quarter-square triangles.

To assemble each block, follow the diagrams and the photograph of the quilt to combine print triangles with corresponding background triangles.



quiltmaking, I thought I might make a small suggestion for future issues. A quilt is not a quilt until it is quilted, so it would be fabulous if more emphasis could be placed on the actual quilting style and selections of designs (with photos) for the magnificent quilts you produce in your magazine.

Thank you again Clare to you and your staff.

Yours in quilting,  
Teresa Stewart, Birkdale Qld

## Winners

QC#72

*Fabric, thread and book pack*

Karin Kleinberg, Angaston SA  
Glennis O'Donovan, Willetton WA  
Kay Lewis, Broken Hill NSW  
LeAnne Roberts, Corinda Qld  
Colleen McHattan, East Maitland NSW

*Quilts from Precut Fabrics #4*

*10 SSS Jelly Pointer and Jelly Monster templates*

Zelma Hearps, Ulverstone Tas  
Karen Cousens, Trinity Beach Qld  
Annette Bizzai, Willaston SA  
Brenda Simpson, Murray Bridge SA  
Jennifer McDonald, Grays Point NSW  
Kay Davidson, Dubbo NSW  
Cynthia Gray, Golden Beach Qld  
Carol McGrath, Mildura Vic  
Sandra Schumacher, Bathurst NSW  
Janice Barker, Gawler SA

*We love to receive letters and photographs from Quilters Companion readers. Address your letter to:*  
*The Editor, Quilters Companion,*  
*Locked Bag 154, North Ryde, NSW 1670*  
*or email your letter and photos to*  
*clare\_qc@bigpond.net.au*





by **Rosalie Dekker**  
for Ella Blue Fabrics

Cotton Forest reflects a new direction and sets the mood for a little rustic cottage tucked away in the forest. The beautiful main print is a whimsical forest with Rosalie Dekker's signature Scandinavian folk vibe. The colour pallet has been softened with vintage pinks and greens, French red and linen tones, all blending to create a perfect balance for your quilting and sewing projects. Enjoy your visit to the Cotton Forest.



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CHARLES PARSONS  
Est. 1915



## Cool Tools

This page is devoted to bringing you all the trusted old favourites as well as tools new to the patchwork and quilting market.

### Matilda's Own Design Mat

This super handy mat grips the table and your fabrics, making tracing and writing easier, or use it to lay out your work. Enquiries: Victorian Textiles.



### Fabric markers

Are you inspired by the resurgence of colouring-in? Check out these fantastic outline prints and fabric markers from The Drygoods Merchant. Enquiries: phone 0425 710 040 or [www.facebook.com/thedrygoodsmerchant](http://www.facebook.com/thedrygoodsmerchant)



### Soak

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### the red thread

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# Sydney Quilt Show 2015

The annual Sydney Quilt Show included a special exhibition this year of red and white quilts. We present several of the winners here but you can see all the entries by visiting

<http://quiltersguildnsw.com/red-white-special-exhibit/nggallery>

You can also see all the other winning entries from the show by visiting

<http://quiltersguildnsw.com/quiltshow>

The Quilters' Guild of NSW presents the 2016 Sydney Quilt Show at the Craft & Quilt Fair, Glebe Island, 22-26 June 2016.

*Photography by Nicola Topping*



**Best of Show; Excellence in Long Arm Machine Quilting; and First, Traditional: Professional**

**Sanderson's Apprentice**

**Size: 208cm x 208cm**

**Made by Karen Terrens**





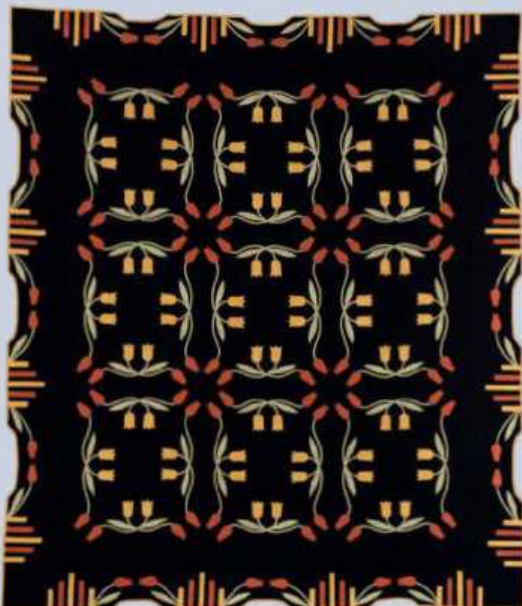
### First, Traditional Hand Quilted: Amateur

**This Blasted Quilt**  
*Size: 206cm x 206cm*  
*Made by Jill Williams*



### First, Traditional Machine Quilted: Amateur

**Black and White and Gold Circles**  
*Size: 165cm x 165cm*  
*Made by Donna Booth*



### First, Predominantly Appliquéd: Amateur

**Art Deco Tulips**  
*Size: 205cm x 235cm*  
*Made by Anne Blythman*



### First, Predominantly Appliquéd: Professional

**Round The Garden**  
*Size: 165cm x 165cm*  
*Made by Wendy Williams*



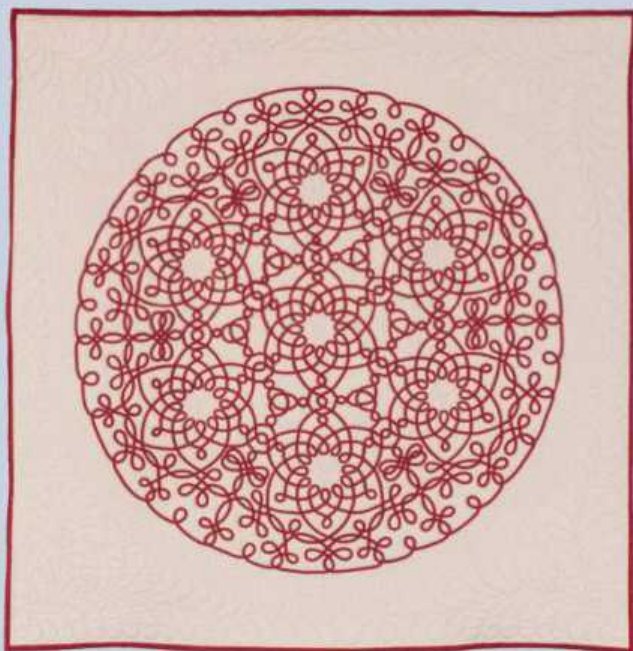
# Gallery

## First, Small or Wall Quilt: Professional

**Knot Serious**

*Size: 102cm x 102cm*

*Made by Karen Robertson*



## First, Art Quilt: Open

**Creek Drawing #9**

*Size: 172cm x 86cm*

*Made by Judy Hooworth*



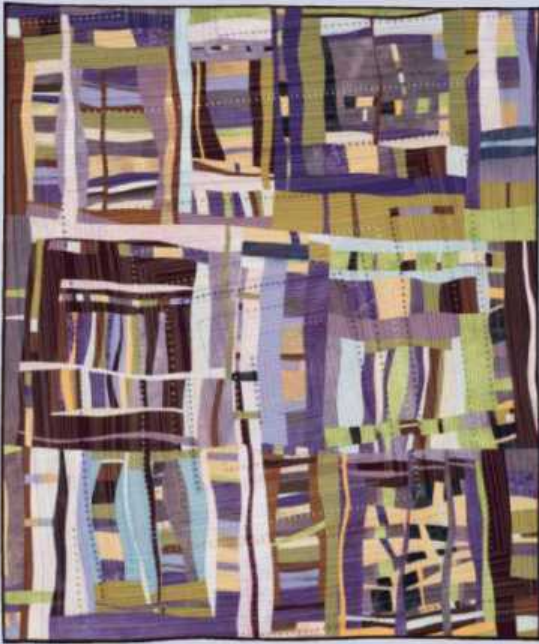
## Third, Mixed Techniques — Anything Goes!: Professional

**Canberra — The Planned City**

*Size: 59cm x 100cm*

*Made by Beth Miller*





**Judges' Commendation,  
Art Quilt: Open**

**Medallion #8 "Jacaranda on George"**

*Size: 120cm x 141cm*

*Made by Deborah Louie*



**First, Group/Collaborative: Open**

**Anzac Underpinned**

*Size: 233cm x 163cm*

*Made by Central Coast Handweavers Spinners  
& Textile Arts*



**First, Commercially  
Quilted Large: Open**

**Medieval Mosaics**

*Size: 209cm x 209cm*

*Made by Dianne Johnston*



**First, Commercially  
Quilted Small: Open**

**Unified**

*Size: 165cm x 178cm*

*Made by Margaret McDonald*





### First, Modern: Open

**Modern Hexagon**

*Size: 144cm x 144cm*

*Made by Chris Serong & Desley Maisano*



### First, Junior Member A (to School Year 6)

**Stripes Everywhere**

*Size: 135cm x 160cm*

*Made by Lauren Doran*



### First, Junior Member B (School Years 7-12)

**Brotherly Love**

*Size: 200cm x 200cm*

*Made by Tyarn Harris*



### Best of Red and White

**Red Deer with Poppies and 274 Roses**

*Size: 136cm x 140cm*

*Made by Merelyn Pearce*



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**Best Original Interpretation of  
a Traditional Quilt; Creative Use  
of Colour; Second, Traditional:  
Professional**

*Size: 225cm x 225cm*

**Carnaby Street**

*Made by Catherine Butterworth*



**Fourth, Traditional:  
Professional**

**50 Shades of Rouge**

*Size: 190cm x 190cm*

*Made by Michelle Marvig*

**Excellence in Hand  
Quilting (Open)**

**The Symphonic Buzz Band**

*Size: 135cm x 166cm*

*Made by Denise Aubin*





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## First, Red and White Traditional Hand Quilted

### **Red Leaves**

*Size: 118cm x 123cm*

*Made by Judy Day*

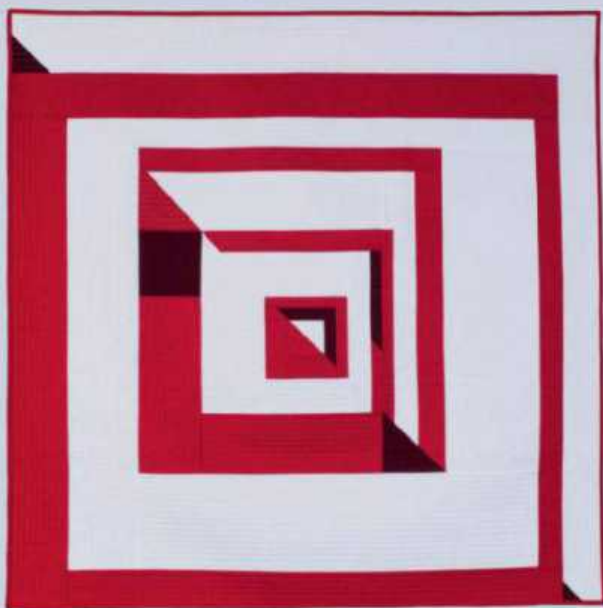


## First, Red and White Traditional Machine Quilted

### **En Avant**

*Size: 150cm x 150cm*

*Made by Elizabeth Rose*



## First, Red and White Art/ Contemporary/Modern

### **Boxed In**

*Size: 127cm x 127cm*

*Made by Wendy Nutt*



## First, Red and White Commercially Quilted

### **Wingdings: A Variety of Symbols**

*Size: 180cm x 180cm*

*Made by Lorena Uriarte*



## Flex'n Glide Bodkins

- Handy length and flexibility allow smooth passage even along curves.
- Flex'n Glide Bodkin eye features grippers to ensure drawstring remains firmly in place.
- Large bodkin eye is ideal for easy threading of wide or narrow drawstring.



Long, flexible bodkins quickly pull drawstring through casing.



With sturdy grippers!

## Clip'n Glide Bodkin

- Clip provides firm hold on elastic end for pulling through casing with ease. Suitable elastic width: 5/8 in. (15mm) or wider
- Width of casing opening: 3/4 in. (20mm) or wider
- Exceptional flexibility ensures smooth passage along curvy areas.

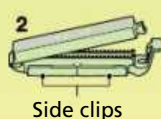
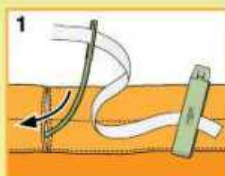


Clip provides firm hold on elastic end!  
Long, flexible bodkin pulls elastic through casing with ease!



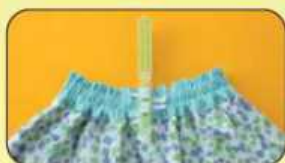
## Elastic Lock Set

- Elastic Lock firmly holds elastic or tape ends and prevents slipping into casing (figure 1).
- Side clips for locking two elastics simultaneously-easily pull two rows of elastics through casing (figure 2)!



Side clips

Set includes Elastic Lock for firm hold and flexible bodkin for elastic.



Easily holds two elastics at once!



No more elastic slippage!



Art No.9581



Art No.9582



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# In the studio with Naomi Hynes

Within her purpose-built studio in a suburb of Melbourne, Naomi Hynes not only makes unique quilts, but also designs and markets her original digital quilting patterns and provides professional quilting services to customers.

*By Erica Spinks*







Naomi's large studio faces north, so the natural light that floods through double French doors for much of the day makes it the perfect space for sewing and quilting. Overlooking the garden, the 8m x 6m dedicated studio was created in 2010 when Naomi and her husband renovated part of their home to accommodate a Gammill longarm quilting machine. "My quilting machine encompasses most of one long side of the room and, on the other side is a Baltic pine table for my domestic machines and my Brother ScanNCut," she says.

Efficient organisation is a main feature of Naomi's studio. Customers' quilt tops awaiting a professional finish are stored in labelled tubs on a steel shelving unit. "I label each tub with details of whether the quilt is custom or edge-to-edge and the month it is due to be completed," she explains. "I also have a small office space in my studio for my computer, printers and book-keeping." Fabrics are stored in clear plastic







drawers purchased from the Reject Shop for their cost-effectiveness, and Naomi has no plans to replace them. "I like to see what fabrics and supplies are in each drawer at a glance."

It is clear that Naomi's skill with stitch brings into play her lifelong love of drawing. "My mum was an oil painter and also sometimes sewed. She would set up a still life and paint it, while I would sketch beside her. As a child, I enjoyed pencil more than paint." Naomi's artistry was developed while she completed a Diploma in Illustration at TAFE. "I was looking to get back into the workforce as a children's book illustrator after raising four children," she says, "but I did little to pursue a career in that field." She was deterred by the practicalities of earning income in the small Australian publishing industry, her lack of self-marketing confidence and inexperience with business.

Instead, Naomi began to work in a picture-framing business. "The job was meant to be mostly working with

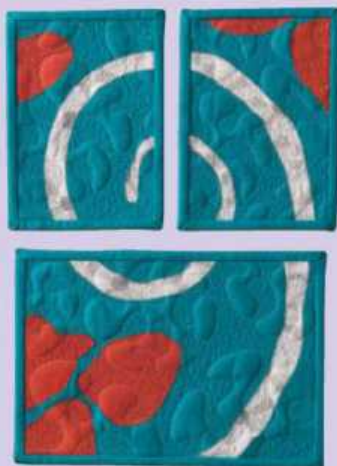
customers and helping them with design choices, but I soon found I enjoyed the framing process," she recalls. "During this time my interest in patchwork and quilting continued to grow and, when attending quilting shows, I would marvel at the longarm quilting machines. In short, I wanted one!"

After five years at the framing company, Naomi decided to move on to pursue something just for herself. "I was craving more time to make quilts and a more flexible balance between work and family," she explains. "My bosses at the framing company had inadvertently taught me business skills and I was now ready to start my own longarm quilting business."

In 2010, Naomi ordered her machine. While waiting two months for it to arrive from overseas, she purchased Art and Stitch, a digitising software package for longarm quilters. "I figured that, with my illustration skills combined with some experience with vector art programs from my illustration







*"I love to get lost in my work. All life's little problems just disappear from my headspace, then I am creating and thinking of nothing but the creative process I am engaged in."*

days, I would be able to make my own patterns for quilting and save myself a few dollars along the way. The more patterns I create myself, the fewer I have to purchase," she explains. "I love the idea that I can draw a pattern, digitise it, put it up for sale and a quilter on the other side of the globe can buy it and be quilting it out on their own machine in a matter of minutes." Naomi now has more than 100 of her original quilting designs for sale.

While raising her children, Naomi drew on the practical crafting skills she had learned from both her grandmothers. She put these sewing,

knitting, and crochet skills to good use to make clothing and simple bed quilts for her children. Initially she made traditional pieced quilts but that changed once she started using her longarm machine. Naomi started to include more hand appliqué in her quilts, the first of which was *Sunny Side Up*, a Dresden Plate design that hangs in her studio behind the longarm. "It is the first quilt I ever custom quilted and is still one of my favourites," she says.

Soon after, Naomi followed Lisa Calle's techniques to fill large areas of negative space on her next quilt, *Materialization*, which she heavily quilted

to create a trapunto look. *Materialization* won awards at the 2012 Waverley Patchworkers, Quilt Showcase and Australian Machine Quilters' Association shows. The quilt now decorates another of the walls in Naomi's studio.

Recently, Naomi's interest has turned to making art quilts, stemming from her need to create quilts more quickly. "Art quilts are generally smaller than traditional quilts and therefore spend less time on my longarm machine," she explains. Designing her art-quilt projects also brings her illustrator's skills to the table. "I love the idea that you can tell a story with a quilt."





My quilt *The True Blue Raider of My Stash* does just that — it tells a story of a bower bird that is stealing my blue fabric and blocks to decorate his bower. This quilt is my second art quilt of my own design." There were anxious times for Naomi when *The True Blue Raider of My Stash* was lost in the post for 10 days, but it finally arrived at its destination in time to be selected as a finalist in the 2015 True Blue Challenge at the Australasian Quilt Convention.

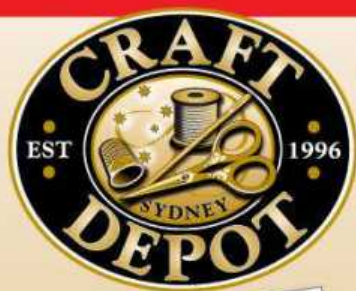
Naomi is a member of Waverley Patchworkers and helps with the group's activities, such as the retreat and the annual show. "I also help with quilting for charity quilts for my guild and for Quilts of Valour Australia. I believe strongly that if your passion gives you great joy it is important to pay it forward," she adds. "At the

moment I am working on the Waverley Patchworkers raffle quilt for our upcoming 2016 quilt show. I felt very honoured when I was asked to design this quilt. It is a reflection of my guild's trust and confidence in my abilities."

Currently, Naomi is working on a miniature wholecloth quilt that is also painted. "I recently purchased some beautiful Gems fabric paints," she explains. "I have been meaning to explore adding more paint to my quilting for some time." Naomi also enjoys dyeing fabric with Procion dyes or sun-dyeing techniques to create unique patterned cloth to create a base for her art quilts. These are then layered with appliqué and textural quilting and then embellished with fabric paints or Inktense pencils to bring out even more texture. "I love to get lost in my work. All life's



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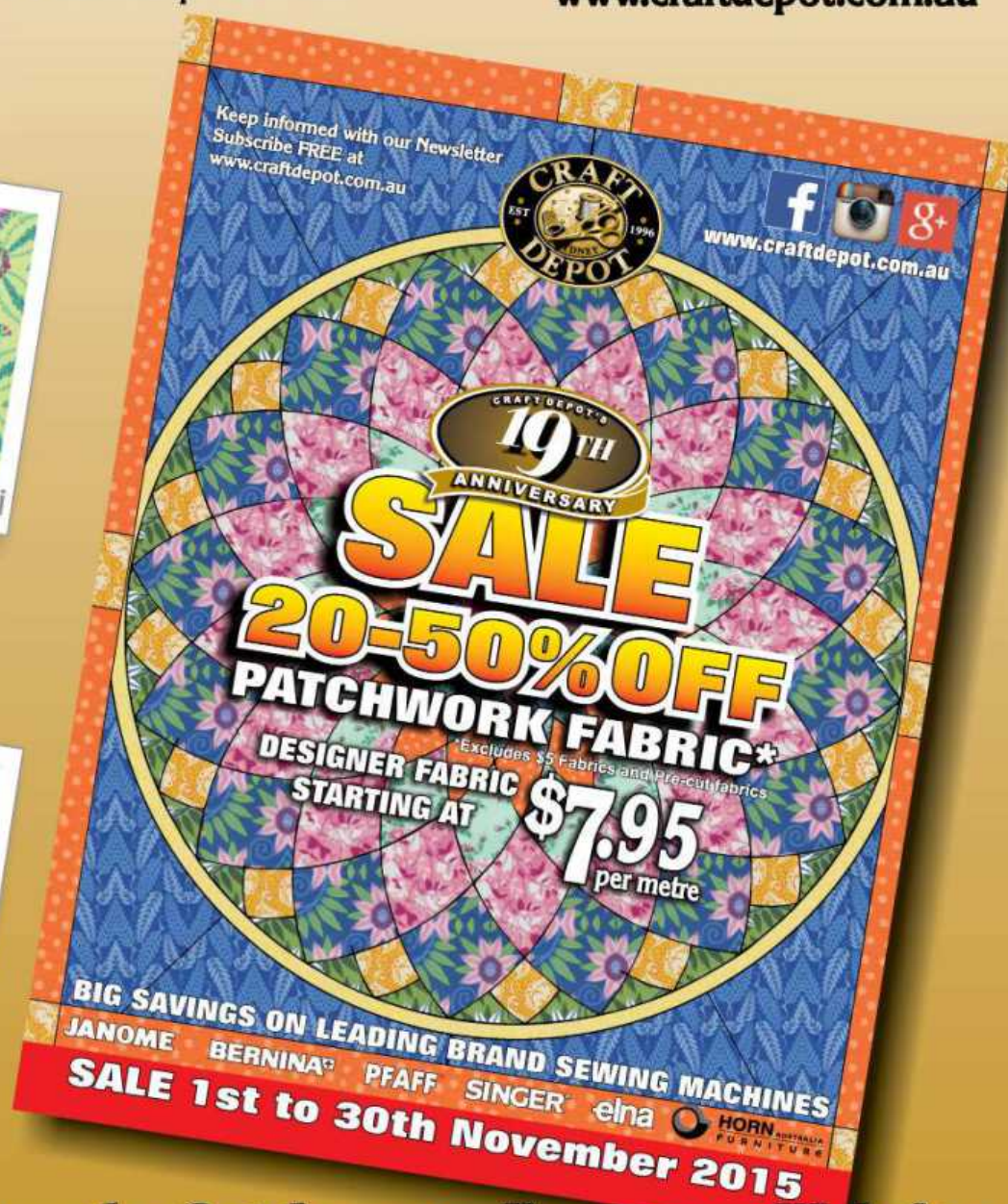
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little problems just disappear from my headspace, then I am creating and thinking of nothing but the creative process I am engaged in. Patchwork and quilting is a journey. We all travel at our own pace and our destinations are all different. I am not in it for the destination. I don't even know where that is. I am simply enjoying the trip."

Now that Naomi does more machine appliqué, she is considering purchasing a new domestic sewing machine for her studio. "I have my eye on the Brother DreamCreator VQ2400 for its wonderful

pivot function and large work space," she says. "You could say I'm a bit of a gadget girl. I love my machines, big and small, ScanNCut, and great software like Electric Quilt and Art and Stitch.

"The thing I like the most about my space is that it is organised. Everything has its place and if I need to find anything, I know where to go. Being organised makes life so much easier. I tidy my space between almost every quilt that I quilt and every Friday afternoon. I also like to spring clean my space about twice a year."

*For more information about Naomi's machine quilting services, visit her website: <http://www.theelegantstitch.com>*







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# Scrap Happy

Chris Jurd of Blaxland, NSW, created this quilt with foundation-pieced blocks. Chris says that if you are unsure of the technique then you will be able to find plenty of reference books on the topic or try a YouTube video!

**Finished size: 165cm x 165cm (65in x 65in)**

**Finished block size: 38cm (15in)**





## Materials

- ❖ A wide variety of assorted scrap fabrics in light, medium and dark values for the blocks and Border 2. Scraps 6in square and larger are suitable, see note
- ❖ 70cm (¾yd) geometric print fabric (sashing)
- ❖ One fat eighth of grey print fabric (cornerstones)
- ❖ 70cm (¾yd) pink/grey spot fabric (Border 1)
- ❖ Fat quarters of two grey print fabrics (Border 2)
- ❖ 70cm (¾yd) binding fabric
- ❖ 3.7m (4yd) backing fabric
- ❖ Batting at least 183cm (72in) square
- ❖ Neutral-coloured thread for piecing

- ❖ Quilting thread. Chris used Perle No 8 thread
- ❖ Foundation-piecing paper
- ❖ Template plastic
- ❖ Lightweight cardboard
- ❖ Pencil
- ❖ Fine-point permanent pen
- ❖ Rotary cutter, ruler and mat

**Note:** Each of the nine blocks contains 30 light-value scraps in the background, 20 dark-value scraps in the foundation-pieced circle and four medium-value scraps in the centre.

[www.quilterscompanion.wordpress.com](http://www.quilterscompanion.wordpress.com)



## Prepare the foundations and template

- 1 Foundations A, B, C and D are printed on the Pattern Sheet. Photocopy or trace each foundation 18 times and, leaving a small margin around the outer edge of the seam allowance, trim the excess paper around each foundation.
- 2 In the same manner, prepare 14 each of Foundations E, F, G and H.
- 3 Trace the Centre Circle Template from the Pattern Sheet onto template plastic and cut it out on the line. Trace around the circle nine times on lightweight cardboard and cut these shapes out.

## Cut the fabric

*From the variety of medium-value scrap fabrics, cut:*

❖ 36 squares, 4in (block centre circles)

*From the geometric print fabric, cut:*

❖ six strips, 4in x width of fabric and cross cut 12 strips, 4in x 15½in (sashings)

*From the fat eighth of grey print fabric, cut:*

❖ four squares, 4in (cornerstones)

*From the pink/grey spot fabric, cut:*

❖ eight strips, 3in x width of fabric (Border 1)

*From each of the two fat quarters of grey print fabric, cut:*

❖ 14 squares, 4in. Cut each square once across the diagonal to yield a total of 56 half-square triangles (Border 2)

*From the binding fabric, cut:*

❖ eight strips, 2½in x width of fabric

## Foundation piecing

- 1 To foundation piece the blocks and Border 2, from the scrap fabrics cut pieces large enough to cover the required area and the seam allowances.
- 2 Foundation piecing is sewing by numbers. With the marked side of the foundation facing down, place a piece of fabric right side up over area 1. Place a piece of fabric for area 2 right side down over the first piece with at least ¼in seam allowance beyond the line between the areas. Holding the layers carefully to prevent them moving, turn them over, pin and stitch along the line with a reduced stitch length. Begin and end the stitching outside the seam allowances around the edge of the foundation.
- 3 Trim the seam and finger press the pieces open, ensuring the fabrics cover the areas and extend across the outer seam allowances. Following the numbers, continue in the same manner, placing each piece of fabric right sides together with the previous fabric.
- 4 When all the pieces have been added, press and trim around the outer lines except in the case of Foundations B and D where leaving the inner edge untrimmed makes it easier to appliqué the centre circle.

- 5 Do not remove the foundations until you are ready to stitch the units together.

## Make the blocks

- 1 Each of the nine blocks comprises two pieced A/B foundations and two pieced C/D foundations with a pieced circle appliqué at the centre.
- 2 Foundation piece two A and two C foundations with light-value background fabrics of varying design.
- 3 Foundation piece two B and two D foundations with dark-value fabrics of varying colours and design. Leave the inner edges untrimmed.
- 4 Gently remove the paper from one A and one B segment, taking care not to stretch the fabrics. Finger press the centre of the curved edge of the A segment and the centre of the curved outer edge of the B segment.
- 5 With right sides together and segment A on top, match the centres and ends together and stitch around the curve. Press the seam allowance towards segment A, taking care not to stretch the bias grains at the outer edge of the block.
- 6 In the same manner, join the other A and B segments and the two C and D segments.
- 7 Arrange the four sections following Diagram 1. Join the sections in pairs and join the pairs.
- 8 Select four 4in squares of medium-value fabrics and, following Diagram 2, arrange the squares in two rows of two squares. Join the squares in rows and press the seam allowances in opposite directions. Join the rows, butting the seam allowances together at the intersection.
- 9 Place a lightweight cardboard circle in the centre of the wrong side of the pieced square and cut around the circle, adding a ½in seam allowance.

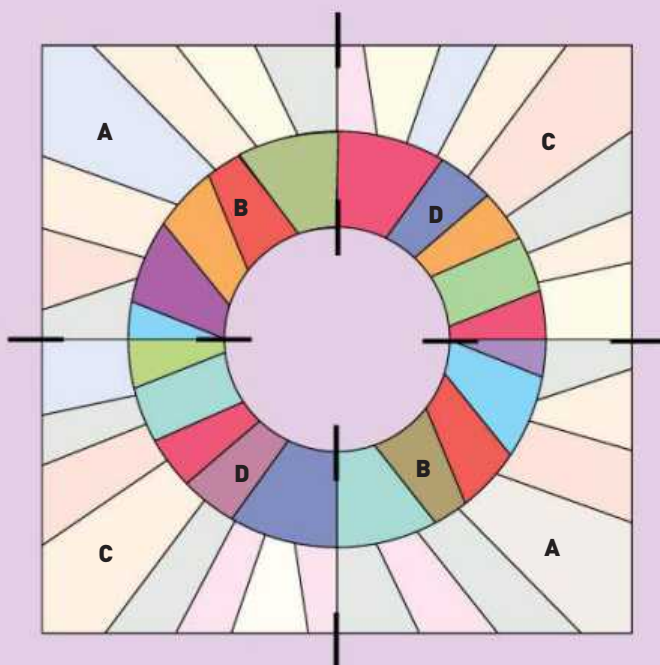


Diagram 1



- 10 Stitch a gathering thread around the outer edge of the fabric circle with two strands of thread. Pull up the threads evenly and secure the ends. Leave the cardboard in place to achieve a perfect circle and press well.
- 11 Following Diagram 3, pin the circle at the centre of the block, aligning the seams. Appliqué with small blind stitches. Remove the cardboard from the wrong side of the block and, if desired, trim excess fabric from the B and D segments leaving a generous  $\frac{1}{4}$ in seam allowance in place.

## Assemble the quilt

- 1 Following the photograph of the quilt, arrange the nine blocks in three rows of three blocks and place vertical sashing strips between the blocks. Add horizontal sashing strips and cornerstones.
- 2 Join the rows of blocks and vertical sashings and press the seam allowances towards the sashing strips.
- 3 Join the horizontal sashing strips and cornerstones and press the seam allowances towards the sashing strips.
- 4 Join the rows, butting the seam allowances together at the intersections. Press the seam allowances towards the sashing strips and cornerstones.

## Add Border 1

- 1 Measure the length of the quilt through the centre and from the 3in strips for Border 1, assemble two strips of this length. Join the strips to the left and right edges of the quilt and press the seam allowances towards the strips.
- 2 Measure the width of the quilt through the centre and, from the 3in strips, assemble two strips of this length. Join the strips to the top and bottom edges of the quilt and press.

## Add Border 2

- 1 Border 2 comprises two slightly distorted foundation pieced blocks, E/F and G/H alternated around the edge of the quilt.
- 2 In the same manner as the blocks, foundation piece 14 each of Foundations E and F, noting that area 1 is covered with dark-value scrap fabric, area 2 is covered with a grey half-square triangle and area 3 is covered with a light-value background fabric.
- 3 Press and trim the seam allowance around each foundation, remove the foundation paper and join the squares together, following Diagram 4.
- 4 Piece Foundations G and H in the same manner and join the squares, following Diagram 5.
- 5 Alternating the E/F and the G/H units around the quilt, arrange seven units on each side of the quilt.
- 6 Taking care of the bias edges, join the units to form strips, adjusting the width of the seam allowances if necessary so the strips are the same length as the quilt.
- 7 Join pieced strips to the left and right edges of the quilt and press the seam allowances towards Border 1.

- 8 From four different light-value scrap fabrics, cut one  $4\frac{1}{2}$ in square. Join squares to either end of the other two pieced strips and press the seam allowances towards the squares. Join the strips to the top and bottom edges of the quilt, butting the seam allowances together at the intersections. Press the seam allowances towards Border 1.

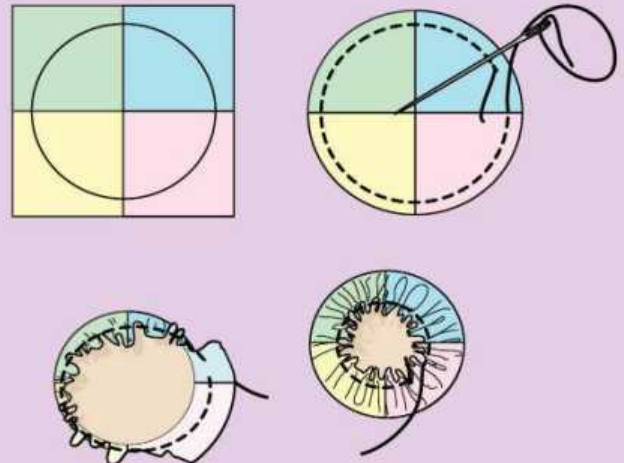


Diagram 2

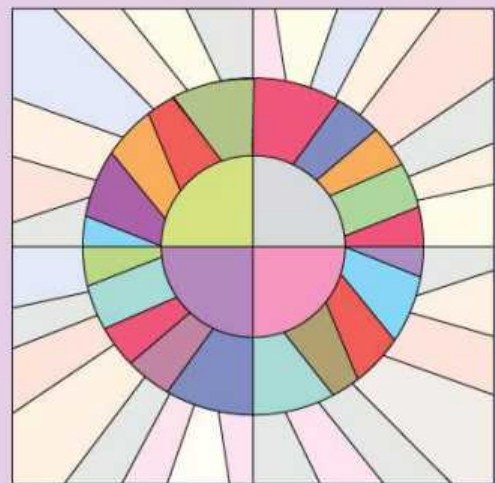


Diagram 3

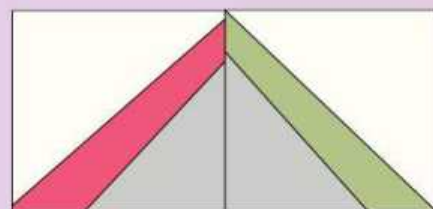


Diagram 4

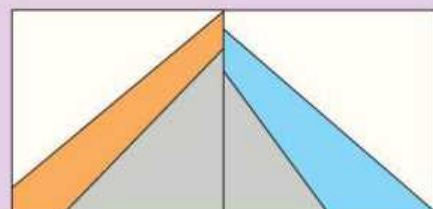


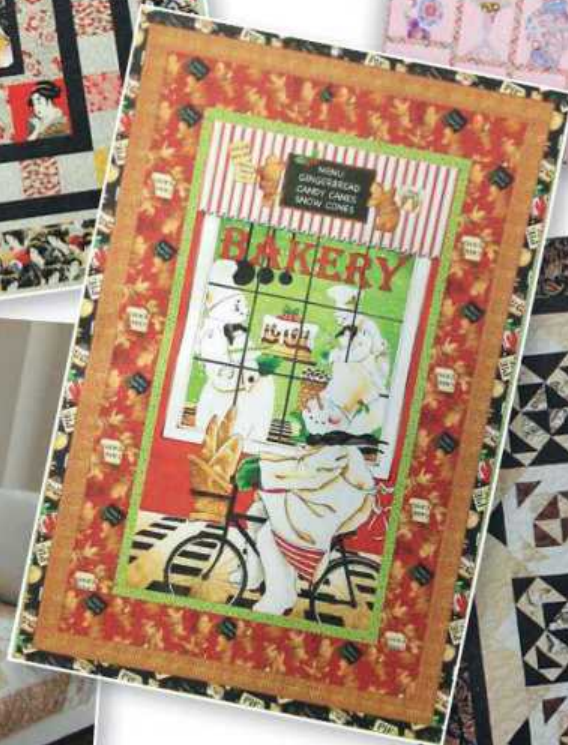
Diagram 5



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## Finish the quilt

- 1 Cut the length of backing fabric in half and cut one piece in half down the full length. Remove the selvages and join one strip to either side of the full-width piece. Press the seam allowances open.
- 2 Following the instructions for Preparing the Quilt Sandwich in Basics on page 142, pin or baste the quilt top, batting and backing together.
- 3 Quilt as desired. Chris hand quilted her quilt with Perle thread and a longer than normal quilting stitch. The circles at the centre of the blocks were quilted with two squares set on point. The foundation-pieced circles were stitched with star-point shapes and the background area of the blocks was quilted with two circles, echoing the shape of the pieced circle. The borders were quilted with a zigzag design following the lines in Border 2.
- 4 Following the instructions for Binding the Quilt in Basics on page 142, use the eight 2½in strips to bind the edge of the quilt.

*Chris Jurd teaches from home and at various shops in Sydney, regional NSW and interstate.*

*Shop for her patterns at [www.PatchworkFun.etsy.com](http://www.PatchworkFun.etsy.com)*

*For Chris' contact details, see the Stockists & Contacts list.*





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Finished size: 122cm x 122cm (48in x 48in)

Finished block size: 40.6cm (16in)





## Materials

- ❖ A variety of pink/orange print fabrics totalling approximately 70cm (¾yd)
- ❖ A variety of green print fabrics totalling approximately 70cm (¾yd)
- ❖ Nine fat quarters of assorted blue/aqua print fabrics
- ❖ 50cm (5⁄8yd) each of white and beige tone-on-tone print fabric
- ❖ 50cm (5⁄8yd) binding fabric
- ❖ 2.8m (3¼yd) backing fabric
- ❖ Batting at least 138cm (54in) square
- ❖ Neutral-coloured thread for piecing
- ❖ Quilting thread
- ❖ Template plastic
- ❖ Pencil
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	770 (with ironing pad)	
Width	875	435
Depth	540	540



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## Prepare the templates

Templates A, A reversed, B, C and D are printed on the Pattern Sheet. Trace the templates onto template plastic with a fine-point permanent pen. Identify each template, mark the grainline and reference marks and cut it out.

## Cut the fabric

Placing each template right side up on the right side of the fabric to obtain the correct orientation, from the variety of pink/orange print fabrics, cut:

- ❖ 18 Template A
- ❖ 18 Template A reversed

In the same manner, from the variety of green print fabrics, cut:

- ❖ 18 Template A
- ❖ 18 Template A reversed

From each of the nine blue/aqua print fabrics, cut:

- ❖ four Template B
- ❖ four Template D

From each of the white and beige tone-on-tone print fabrics, cut:

- ❖ 18 Template C. With a pencil, transfer the reference mark to either end of each fabric piece within the seam allowance or mark it with pins

From the binding fabric, cut:

- ❖ six strips,  $1\frac{1}{4}$ in x width of fabric

## Make the blocks

- 1** Each of the nine blocks in the quilt comprises four pieced units: two Unit 1 and two Unit 2. To make each block, use a variety of pink/orange and green pieces but use the same blue/aqua fabric for the all the B and D pieces. Each Unit 1 has a beige C piece and each Unit 2 has a white C piece.
- 2** To make each unit, following Diagram 1, join the A and A reversed pieces and press the seam allowance open.
- 3** Fold the ends of the A and A reversed pieces to the seam and pin mark mid points. Fold the blue/aqua B piece in half and pin mark the centre of one side. Fold each end to the centre and pin mark the quarter points.
- 4** Matching the marked points and with right sides together, join the blue piece to the pieced unit. Take care to keep the curves aligned and to maintain a  $\frac{1}{4}$ in seam allowance. Press the seam allowance gently towards the A/A reversed unit.
- 5** In the same manner, pin mark and join the C piece, following Diagram 2. Press the seam allowance towards the beige or white fabric.
- 6** Following Diagram 3, transfer the reference marks from Template C to the unstitched side of the fabric

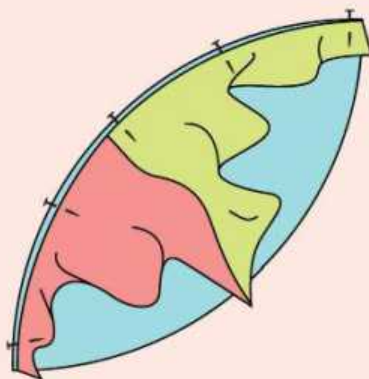
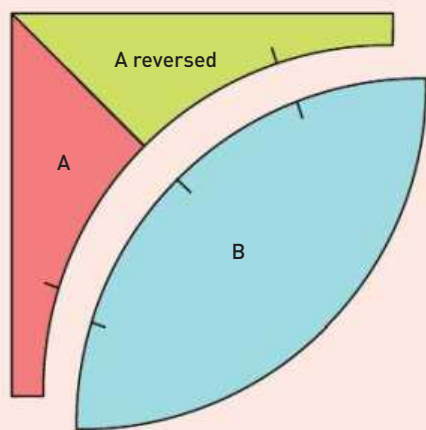


Diagram 1

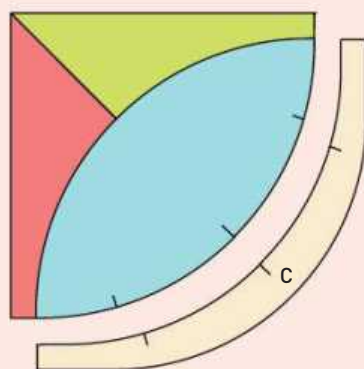


Diagram 2

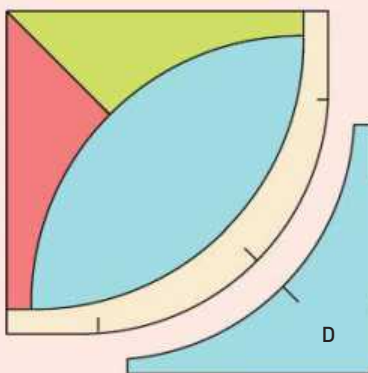


Diagram 3

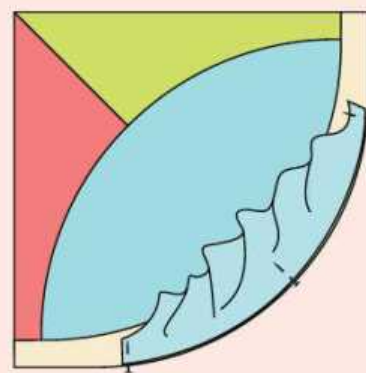


Diagram 4



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- piece. The two outer marks indicate where the ends of the blue/aqua D piece align with the C piece.
- 7 Pin mark the centres of the A/B/C piece and the D piece. Following Diagram 4, pin the pieces right sides together, matching the centres. Align the ends of the D piece with the reference points on the C piece and pin the curved edges together with a generous number of pins. Stitch. Press the seam allowance towards the D piece.
  - 8 If necessary, trim and square the unit to  $8\frac{1}{2}$ in, noting that the seam allowance of the blue/aqua D piece must be slightly less than  $\frac{1}{4}$ in where it meets the C piece to ensure the unfinished end is within the seam allowance as the units are joined.
  - 9 Following Diagram 5, arrange the four units in two rows of two units.
  - 10 Join the units in rows and press the seam allowances open. Join the rows and press the seam allowances.

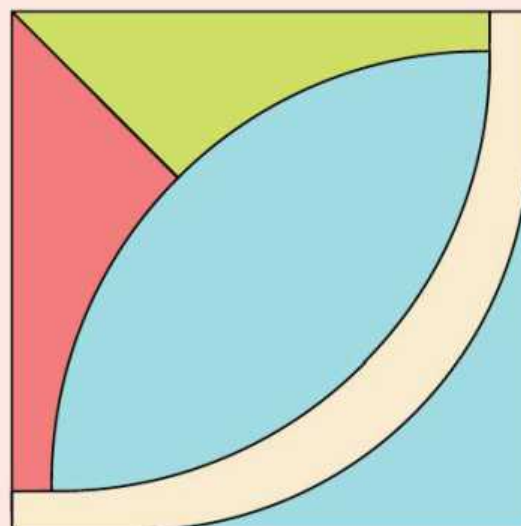
## Join the blocks

- 1 Following the photograph of the quilt, arrange the nine blocks in three rows of three blocks. Position the blocks so the beige and white fabrics form rings across the surface of the quilt and the pink/orange and green fabrics alternate at the corners of the blocks.
- 2 Join the blocks in rows and press the seam allowances. Join the rows, matching the seams carefully at the intersections.

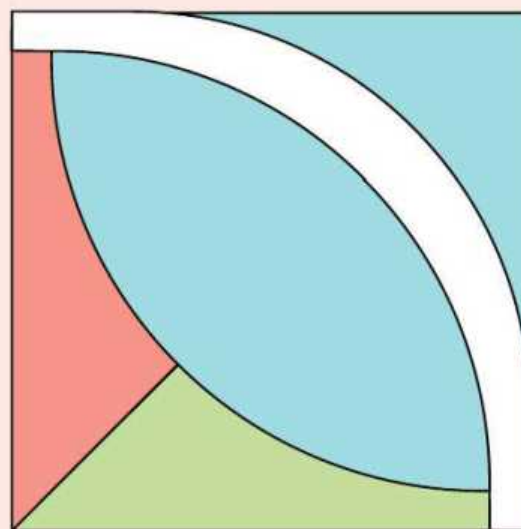
## Finish the quilt

- 1 Cut the length of backing fabric in half and cut one 28in strip from the full length of each piece. Remove the selvages and join the two pieces to make a backing for the quilt with one vertical join. Press the seam allowance open.
- 2 Following the instructions for Preparing the Quilt Sandwich in Basics on page 142, pin or baste the quilt top, batting and backing fabric together.
- 3 Quilt as desired. Sharon's quilt was machine quilted by Darby Myers with rows of stitching to complement the design of the blocks.
- 4 Following the instructions for Binding the Quilt in Basics on page 142, use the six  $2\frac{1}{4}$ in strips to bind the edge of the quilt.

*The contact details for Sharon McConnell of ColorGirl Quilts can be found in the Stockists & Contacts list. Go to [colorgirlquilts.com](http://colorgirlquilts.com) for visual tutorials by Sharon on curved piecing, basting and binding your quilt.*



Unit 1



Unit 2

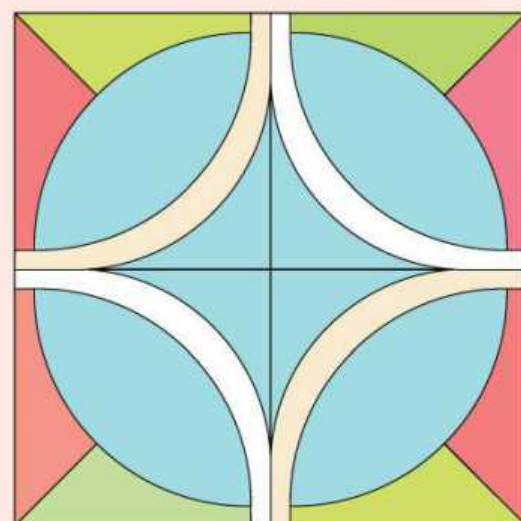


Diagram 5





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# Michelle Long

## *Creating memories*

**M**ichelle Long has spent the last six years working in Brisbane quilt shop The Quilters' Corner. You might say it is a long way from where her career began with the RAAF in Adelaide. "I grew up in South Australia and after finishing school, joined the RAAF where I met my husband. He stayed on in the RAAF while I joined the SA police force. My husband then received an overseas posting to Canada — at that stage we had two young daughters," Michelle explains. After Canada, the family spent time in Adelaide and then Canberra, before finally settling in Brisbane, where they now live with their three daughters.

And it has been in Brisbane where Michelle has really allowed herself to

pursue her love of quilting and craft, teaching and also volunteering at The Nest, a community organisation that offers classes in a number of different crafts.

Michelle was raised in a creative environment where her mother enjoyed floral art and her dad woodwork. "I learnt to sew, knit and crochet when I was about six or seven and did every craft growing up, from macrame to Hobby-tex," Michelle explains. "I particularly loved fabric and my sister and I always attempted to sew. By around the age of 14 we eventually learned that if you use a pattern, it works out much better!" she laughs.

With a love of craft already developed, Michelle recalls a teacher at her high school teaching a small

group of students to sew hexagons by English paper piecing. "I was 15 and I was totally hooked," she remembers. "I used every cereal box and packet in the house to make templates and used my pocket money to buy fabric. I wanted perfectly matching, not just mum's scraps!"

The next technique Michelle was to discover was needleturn appliqué. "In my early 20s, after having cross-stitched everything possible, a friend taught me needleturn appliqué," Michelle says. "Another technique, and again, I was totally hooked. I began to look at quilts using this technique, which in turn led me to discover more traditional patchwork."

Michelle learnt much of her quilt-making skills while living in Canada. "While there, I was without my sewing









machine and had plenty of time on my hands," she recalls. "The local (and I think only) quilt shop was advertising an eight-week hand-piecing quilt course. I enrolled and absolutely loved it. I knew I had found a craft that I would enjoy forever. I had no idea, however, what a rotary cutter was, and used to convert patterns back to templates for a year or two!"

After years making quilts and developing her skills, Michelle took the plunge four years ago and began designing her own patterns under her business name, Lemon Jellie Stitches. "I have always enjoyed playing around with pattern design, but took this

more seriously when I began working at The Quilters' Corner in Brisbane. You can't not be inspired by the gorgeous fabrics coming through the door," Michelle continues. "I was extremely lucky to have a supportive and encouraging boss, Liisa Dawson, who allowed me, and gave me the platform, to sell my patterns. We often kitted them up with fabric and I would then also teach the class."

When describing her style of quilting, Michelle says, "I would describe myself as a bit of an enigma. I love my appliqué, which is free-flowing and gentle, but I love very geometric quilts, particularly star

quilts or those with many points. And I do love symmetry. Even if the larger elements appear random, if you break my patterns down, there is always symmetry."

So it comes as no surprise that she is drawn to a wide variety of quilt styles. "I will always love and admire needleturn appliqué. I also love hand piecing and am not at all put off by the amount of time and dedication that goes into a large piece. If anything, I love the challenge. I love traditional piecing and at the moment am particularly taken with geometric quilts made from solid fabrics. However, no doubt that will change in the next year or two! That is the wonderful thing — quilting constantly evolves and moves with the times so you can never be tired of it."





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When creating her own designs, Michelle looks to a range of places for inspiration. "Sometime I design for needs — such as a bag — or I design with a specific fabric range in mind. With my appliqué, it is probably more nature, the way you look at something, like flowers in a vase. Like many quilters, I am forever looking at tiles, carpets, stained-glass windows, literally anything with a pattern. My mind easily wanders and I now take a notebook everywhere I go."

Michelle is equally inspired by a range of different quilt designers. "I do love Piece O' Cake designs for their beautiful modern fresh appliqué, but I truly admire and am grateful to our unnamed predecessors for all the wonderful blocks they have passed down."

Even though Michelle gets great pleasure from designing her own patterns and teaching, especially teaching beginners and seeing them get caught by the quilting bug, she

says there is nothing quite like her family loving what she makes. "I have made all of my girls appliquéd Christmas sacks," Michelle enthuses. "One year when going home to Adelaide for Christmas, I said that we didn't have room for the sacks. Even though my girls were teenagers at the time, I was told in no uncertain terms that that was not an option: it simply would not be Christmas without them. I love that I've created that memory for them, and that they evoke such a strong emotion. You put yourself into quilts when you make them, so the fact that they are treasured means everything. You don't make them for that reason, but that reaction is the icing on the cake."

According to Michelle, quilting "is very much about the process, not just the outcome. I teach with a very relaxed approach and style as I believe you need to enjoy what you are doing. It's the process I crave,

not the fact that I need a quilt. It is my therapy, relaxation, enjoyment and 'me' time, which comes with a great deal of satisfaction and joy. The fact that you have something beautiful at the end to show for it is just a bonus — and sometimes good luck!"

When Michelle is not making quilts, she enjoys knitting and has this year re-discovered her love of crochet. "I have also spent some time dabbling with polymer clay beads this year, which has been a lot of fun," she adds.

And the future? "I know I will always quilt, and I want to continue creating and selling my patterns. I would love to be a larger part of the Australian quilting community and eventually travel to America and visit the large quilt shows and conventions over there."

*You can visit Michelle's website: [www.lemonjellie.com.au](http://www.lemonjellie.com.au), follow her on Facebook: LemonJellie and Instagram: @lemonjelliestitches*







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160cm x 210cm (63" x 83")  
Girls 10 month

This is a cute single/twin bed Teddy Bear appliqué quilt for the little girls, made with gorgeous bright girly colours and will simply delight any young lady.

**Once Upon A Time**

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# Newspaper Roses

Michelle Long of Everton Hills in Qld constructed the rose blocks in this quilt in the style of the crazy patchwork of earlier times. Nowadays the technique is often referred to as crumb piecing. With imagination and some free-form cutting and stitching, this design suggests almost limitless possibilities. Michelle made the quilt in two different colourways to show you even more possibilities for the design.

Finished size: 125cm x 150cm (49in x 59in)  
Finished block size: 25cm (10in)











## Materials

- ❖ Eight fat quarters of "rose" fabrics (blocks)
- ❖ 12 fat quarters of "newsprint" background fabrics
- ❖ 40cm (1½yd) binding fabric
- ❖ 2.8m (3⅓yd) backing fabric

- ❖ Batting at least 140cm x 165cm (55in x 65in)
- ❖ Neutral-coloured thread for piecing
- ❖ Quilting thread
- ❖ Large square ruler
- ❖ Rotary cutter, ruler and mat

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## Bessie's Sampler

Bessie's Sampler is our latest Block of the Month. It features an array of beautiful blocks made in the latest reproduction fabrics. Priced at \$35 per month for 12 months. Postage & handling \$3 per month extra.



## Make the roses

- 1 From each of the eight fat quarters for the roses, cut a strip approximately 6in wide. Cross cut the strips into random widths not less than 1in and not greater than 2½in. To add to the random nature of the design, cut the pieces at slight angles.
- 2 From the longest edge of the remaining fabric in the fat quarters, cut another two strips about 2in wide.
- 3 You will now have a selection of random short strips and two long strips from each fat quarter.
- 4 To begin each of the 20 blocks, select a small irregular shape for the centre. Trimming the shape to make five sides will provide opportunities for greater creativity. None of the sides should be longer than 2in. The shape shown in Diagram 1 is just one possibility.
- 5 Beginning with the smaller pieces of fabric and leaving the larger shapes and strips for the outer areas, select a second shape with a straight edge to join to the first. Following Diagram 2, with right sides together, align the edge of the two shapes and stitch with a ¼in seam allowance. Open out the shapes and press. If desired, trim excess fabric.
- 6 Following Diagram 3, add another shape to the piecing in the same manner as the second, open out and press.
- 7 Following Diagram 4, continue to add shapes around the piecing. As long as you are adding a shape with a straight edge, it is not necessary to square off the pieced shape. The shapes can be large or small and odd shapes will add visual interest. If you're unable to add a shape where you would like one, simply cut

a new edge. Nothing is right, wrong or wasted. Cut-offs can simply be used in another position. Michelle likes to make a few blocks at a time so off-cuts can be utilised as she works.

- 8 Michelle likes the coloured piecing in her blocks to be in a range of different sizes, however they can all be similar if you prefer. Make the sides longer than 5in but less than 8in. When you are happy with your piecing and there are at least five edges but not more than eight, following Diagram 5, press and trim the edges.

## Add the block backgrounds

- 1 From 10 of the fat quarters of background fabrics, cut a 4½in strip from one longer side and set this strip aside for the quilt border.
- 2 From the fabric remaining, cut a strip 10in wide from each fat quarter and, in the same manner as the rose fabrics, crosscut smaller strips, slightly angled, between 1in and 2½in. From the remainder of each fat quarter, cut two long strips between 1in and 2½in wide.
- 3 Add the newspaper background in the same manner as the roses were created. Add interest by altering angles and placing fabric in different positions, not simply aligning the shapes with the previous shapes. Continue until the piecing is large enough to cut a 10½in square from. A large square ruler can be used to check the piecing as it progresses. Alternatively, cut a guide from template plastic or paper.
- 4 Press the piecing well and cut it to 10½in square.

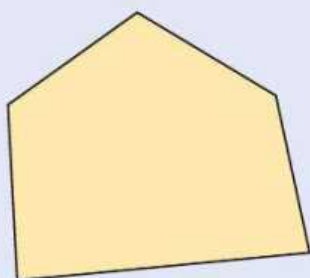


Diagram 1

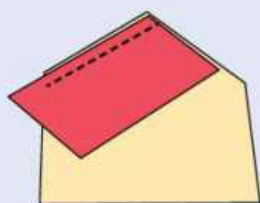


Diagram 2

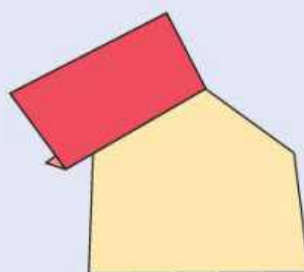


Diagram 3

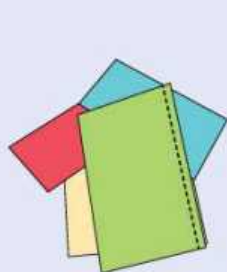
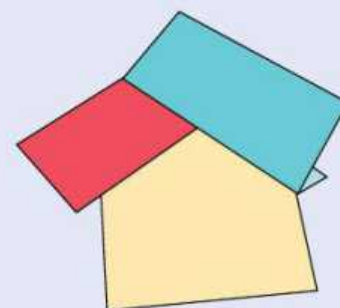


Diagram 4

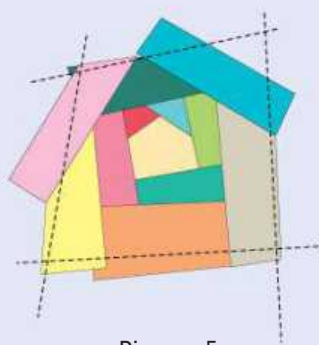
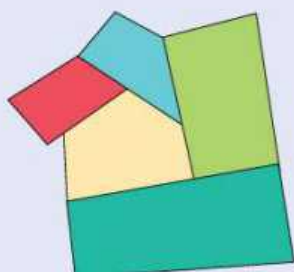


Diagram 5

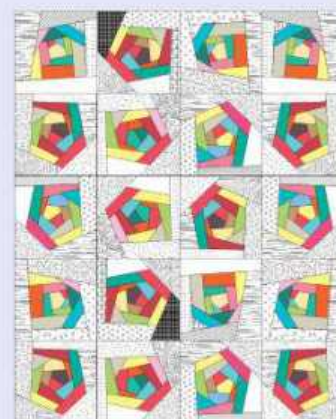


Diagram 6





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## Join the blocks

- 1 When all 20 blocks are completed, arrange them in five rows of four blocks, as shown in Diagram 6, distributing the colours and fabrics across the surface of the quilt.
- 2 Join the blocks to form rows and then join the rows. Press the quilt top well.

## Add the border

- 1 Square the ends of the 4½in strips of newsprint fabric.
- 2 Measure the length of the quilt through the centre and, from the 4½in strips, assemble two strips of this length. Join the strips to the left and right edges of the quilt. Press the seam allowances towards the strips.
- 3 Measure the width of the quilt through the centre, assemble two strips of this length and join them to the top and bottom edges of the quilt. Press the seam allowances towards the strips.

## Finish the quilt

- 1 Cut the length of backing fabric in half, remove the selvages and join the two pieces to make a backing for the quilt with one horizontal join. Press the seam allowance open.
- 2 Following the instructions for Preparing the Quilt Sandwich in Basics on page 142, pin or baste the quilt top, batting and backing fabric together.
- 3 Quilt as desired. Michelle's quilt was machine quilted with a continuous design.

*From the binding fabric, cut:*

- ♦ six strips, 2½in x width of fabric
- 4 Following the instructions for Binding the Quilt in Basics on page 142, use the six 2½in strips to bind the edge of the quilt.

*The contact details for Michelle Long of Lemon Jellie Stitches can be found in the Stockists & Contacts list.*





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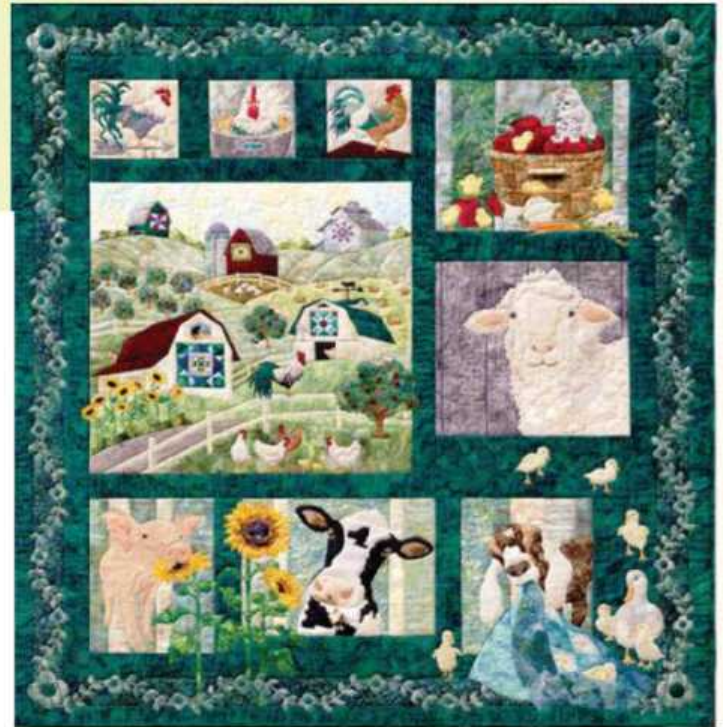


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# Collage Bag

We are thrilled to introduce *Quilters Companion* readers to Masako Wakayama of Crib Quilt in Japan. This delightful tote bag has loads of detail and embellishments. We hope you enjoy making it.

Finished size: 26cm x 36cm (10¼in x 14in)





## Materials

- ❖ 90m (1yd) blue pinstripe fabric
- ❖ 40cm (1½yd) print fabric for lining
- ❖ A variety of small pieces of blue, red, white and ecru fabric and blue and cream wool felt for bag front
- ❖ Thin batting at least 50cm x 107cm (20in x 42in)
- ❖ Fusible interfacing
- ❖ Thread to match blue pinstripe and lining fabrics
- ❖ A selection of embroidery threads to complement fabrics

- ❖ A variety of buttons, laces and trims
- ❖ Two buckles for side tabs
- ❖ Magnet closure
- ❖ Tracing paper
- ❖ Pencil
- ❖ Rotary cutter, ruler and mat

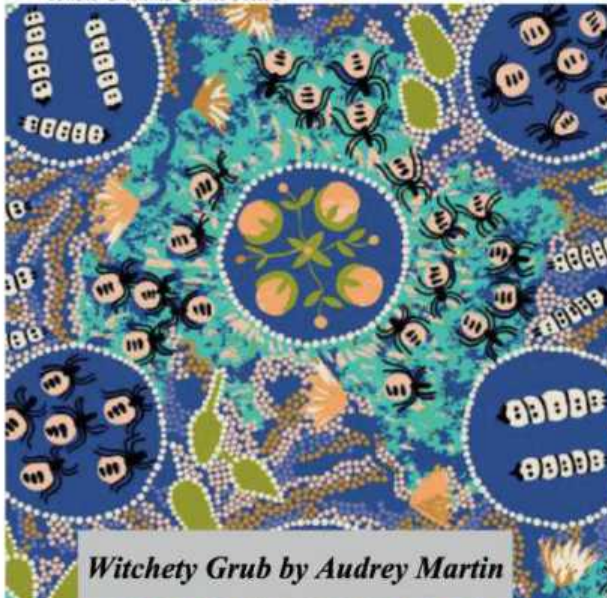
**Note:** Use either metric or imperial measurements to make this bag, not a combination of both.

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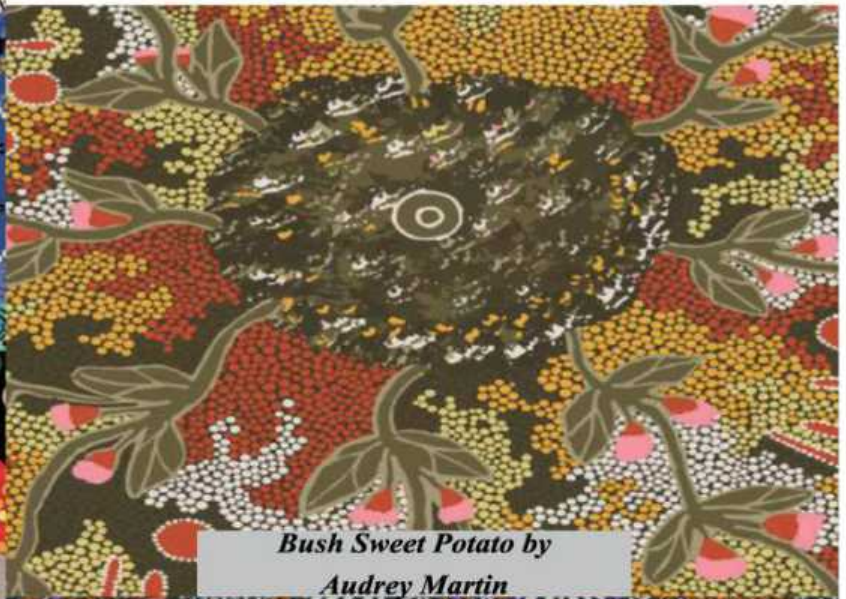


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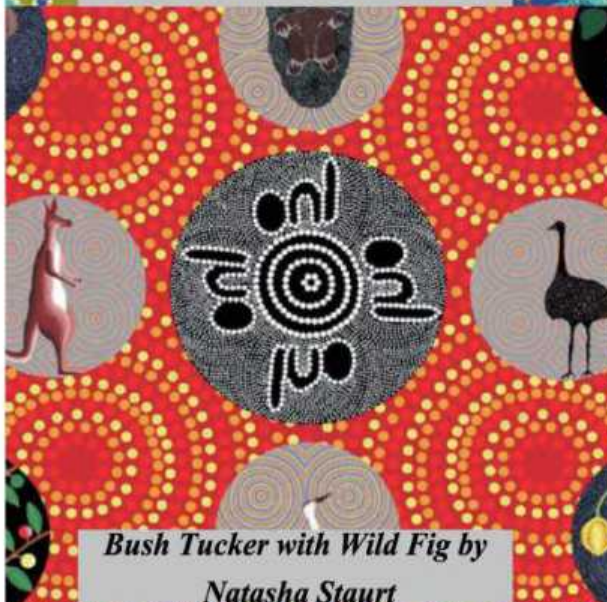
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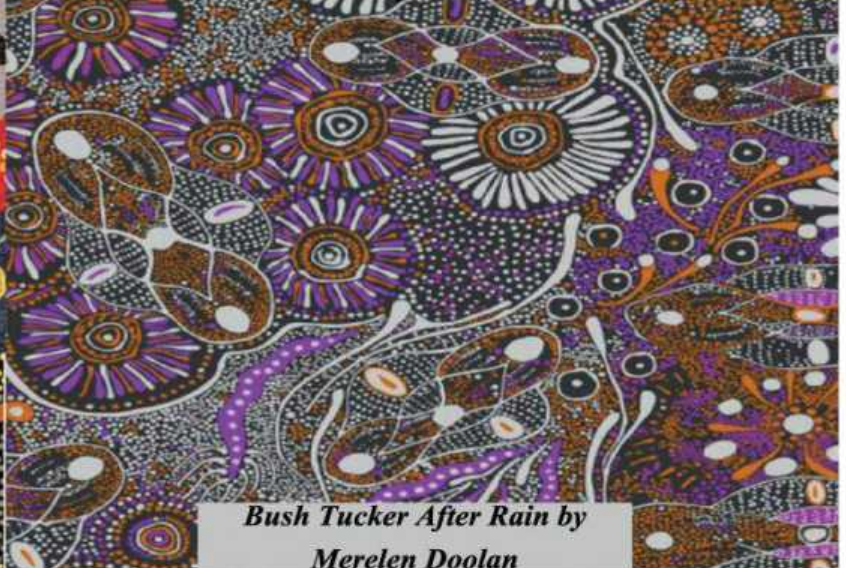
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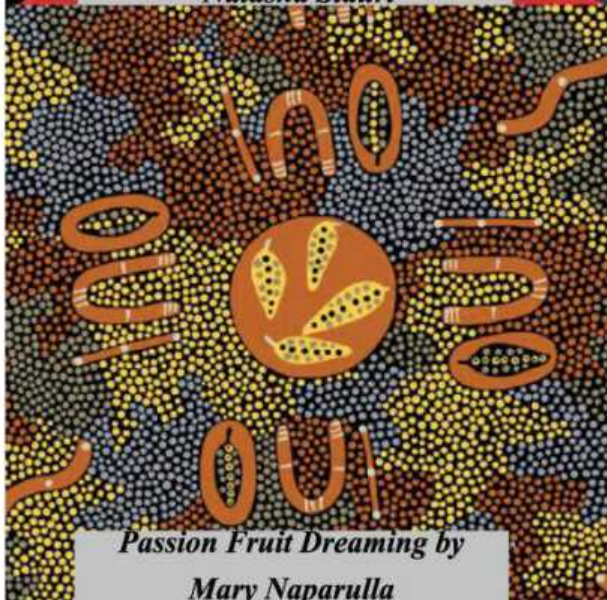
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## Prepare the pattern

- 1 Trace the shape of the bag from the Pattern Sheet onto tracing paper. Include the positions of the front embellishments.
- 2 Cut out the shape on the line.

## Cut the fabric

*From the blue pinstripe fabric, cut:*

- ❖ two bag shapes (front and back)
- ❖ one rectangle, 12cm x 83cm (4¾in x 32½in) (gusset)
- ❖ four rectangles, 8cm x 16cm (3in x 6¼in) (side tabs)
- ❖ two strips, 6cm x 36cm (2½in x 14in) (handles)
- ❖ one strip, 10cm x 94cm (4in x 37in) (facing)

*From the lining fabric, cut:*

- ❖ two bag shapes (front and back)

*From the batting, cut:*

- ❖ two bag shapes (front and back)
- ❖ one rectangle, 12cm x 83cm (4¾in x 32½in) (gusset)
- ❖ four rectangles, 4cm x 16cm (1½in x 6¼in) (side tabs)

*From the fusible interfacing, cut:*

- ❖ two strips, 2cm x 36cm (¾in x 14in) (handles)

## Prepare the embellishments

- 1 Following the photograph of the bag and the pattern, prepare the embellishments for the front of the bag.
- 2 For A, piece strips together and frame them with a rectangle of wool felt. Add three buttons to the centre and work a row of running stitch around the edge.
- 3 For B, trace the Flying Geese design onto paper and use the tracing to foundation piece the fabrics following the numerical order. Join the pieced strip to a light-value strip and embroider the details. Stitch the rectangle to a larger rectangle of wool felt and add stitches and buttons.
- 4 For C, make a small piece of simple patchwork and stitch it in place on a square of wool felt. Add embroidery stitches and buttons.
- 5 From your selection of fabrics, choose additional squares and rectangles. Stitch them together with the A, B and C pieces and add additional buttons and embroidery.







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## Assemble the components

- 1 Match the front exterior right sides together with the front lining; place the front batting shape on top. Stitch the layers together, leaving an opening for turning.
- 2 Trim the excess batting around the edge to the stitching line.
- 3 Turn the front of the bag right side out and press lightly.
- 4 In the same manner, join the layers for the back of the bag.
- 5 Following Diagram 1, quilt the layers for the back together.
- 6 Using the pattern and the photograph of the bag as guides, hand stitch the embellished front to the bag.
- 7 Match the strips for the gusset exterior and gusset lining, right sides together, add the batting and stitch the long edges. Trim the excess batting to the stitching lines. Turn the gusset right side out. Slip stitch the ends closed.
- 8 Following Diagram 2, quilt the layers together.
- 9 Trim two tab strips and the corresponding batting strips to 12cm (4¾in). Prepare each of the four tabs following Diagram 3 and Step 10.
- 10 Fuse a strip of interfacing to the wrong side of each handle. Fold the strips in half, right sides together, and stitch. Turn them right side out, and then top stitch them.
- 11 With right sides together, whip stitch the bag front to one edge of the gusset, inserting the raw ends of the two longer tabs at the marked positions.
- 12 Place a buckle section on each of the shorter tabs and fold the tabs in half. Whip stitch the bag back and the gusset together in the same manner as the front, inserting the tabs.
- 13 Pin the handles in position following Diagram 4.

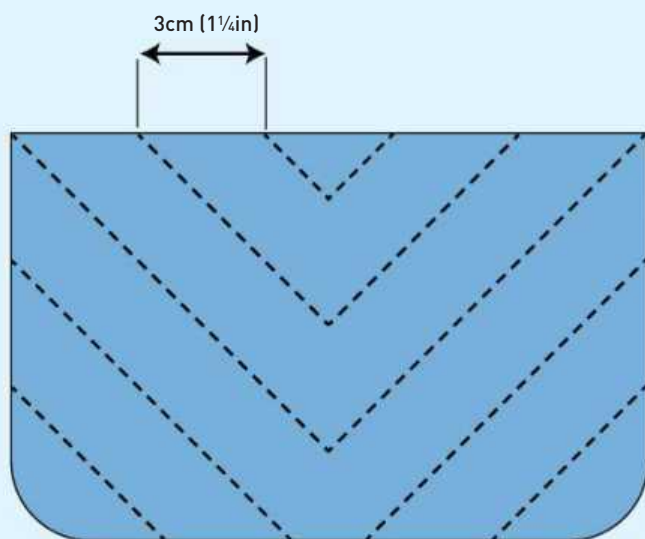
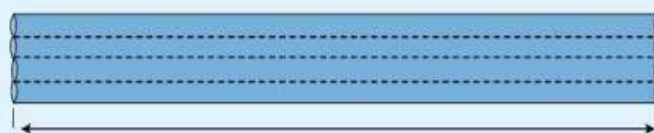


Diagram 1

- 14 Incorporating the handles in the seam, pin and stitch the facing to the upper edge of the bag exterior with right sides together. Insert a magnet closure at the centres following the manufacturer's instructions. Fold the facing to the inside, as shown in Diagram 5, and hand stitch it in place on the lining.

*The contact details for Masako Wakayama of Crib Quilt can be found in the Stockists & Contacts list. A kit for this bag is available from Crib Quilt.*



83cm (32½in)

Diagram 2

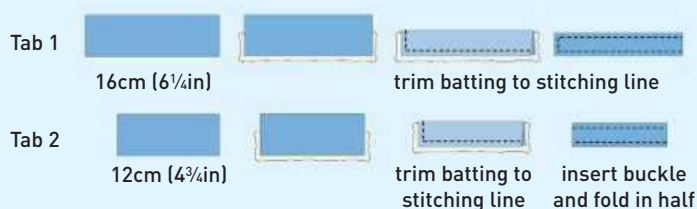


Diagram 3

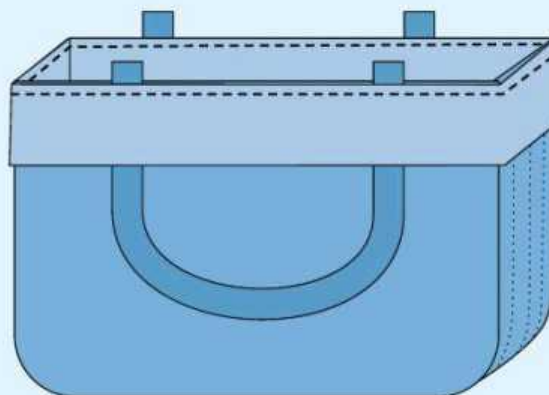


Diagram 4

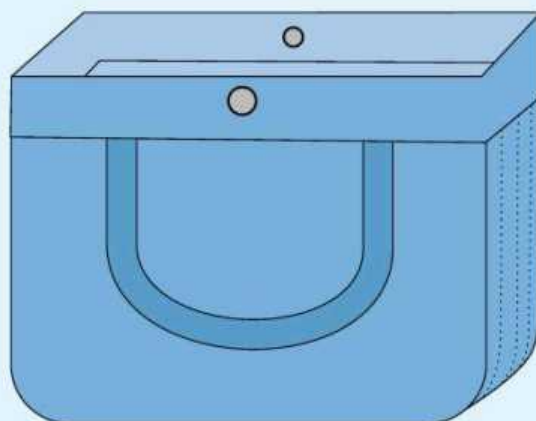


Diagram 5





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If you love Tilda fabrics, then you will love the new Cottage to Castle Block of the Month designed by Pam & Nicky Lintott.

This is a 6-month BOM using the Tilda ranges Spring Lake and Apple Bloom which are a delicious pastel mix of aqua, green, pink and mustard.

The quilt measures 84in square (214cm square) so this would make the most beautiful heirloom quilt.

**COTTAGE  
TO CASTLE**  
6-month BOM by Pam  
and Nicky Lintott

\$52.50 per month  
posted within Australia.  
Finished size 214cm  
square (84in).

It is based on the traditional antique English frame quilt with various frames sewn using different techniques. It is mainly machine piecing although there are some hexagons to be made using English paper piecing.

The quilt is suitable for a competent beginner through to intermediate/advanced.







# Banner Block Quilts - Kaleidoscope

Leesa Chandler of Braeside, Vic, decided to explore the almost infinite possibilities of the Banner block. Here we present two of the quilts she designed from the block. We are sure you will agree they are both eye-catching and entirely different.

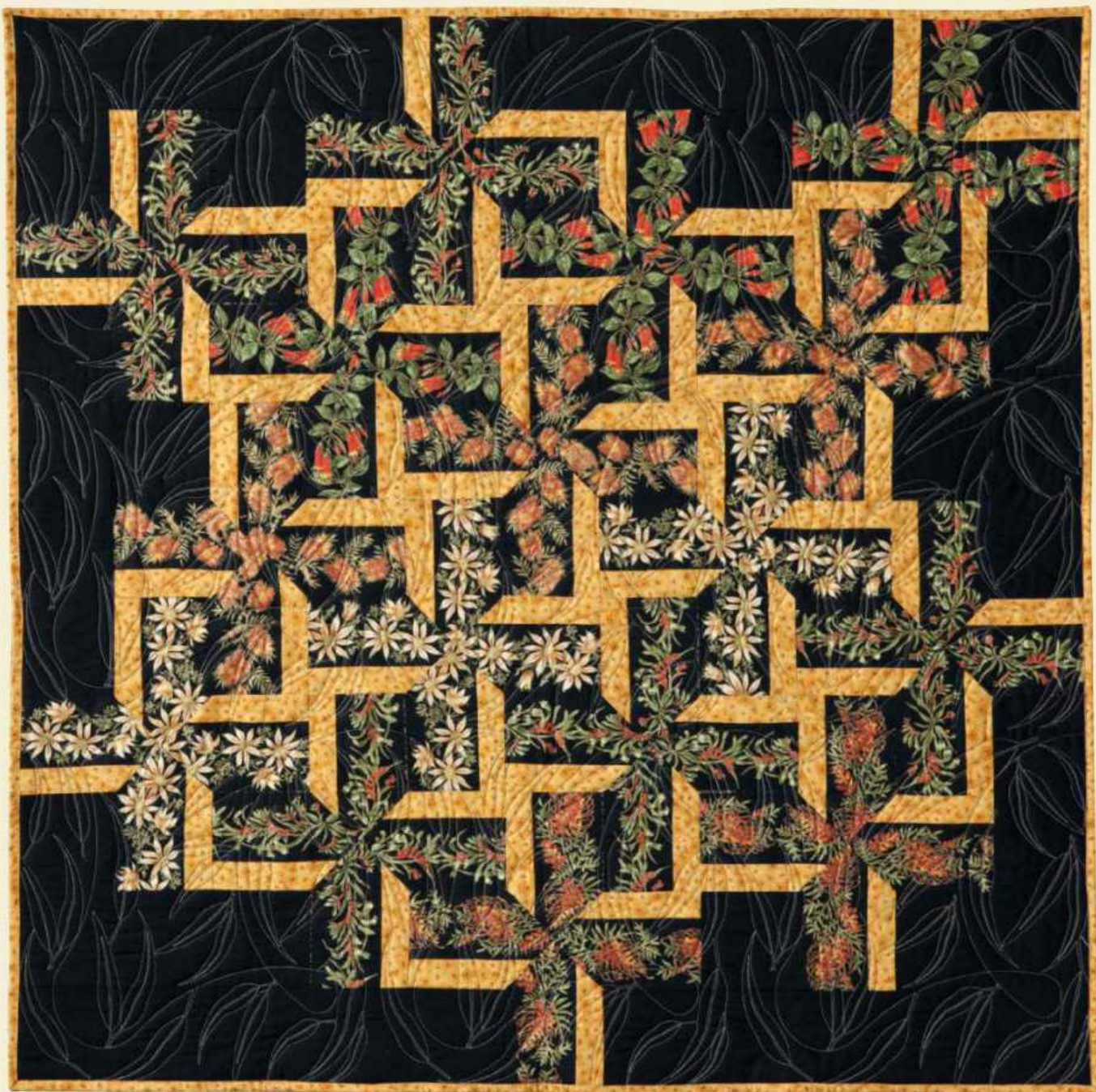
Finished size: 126cm x 126cm (49½in x 49½in)











## Materials

- ❖ 2.2m (2<sup>3</sup>/<sub>8</sub>yd) feature print fabric
- ❖ 1.4m (1<sup>1</sup>/<sub>2</sub>yd) gold tone-on-tone print fabric (block trims and binding)
- ❖ 1m (1<sup>1</sup>/<sub>8</sub>yd) black background fabric
- ❖ 2.9m (3<sup>1</sup>/<sub>8</sub>yd) backing
- ❖ Batting at least 142cm (56in) square
- ❖ Neutral-coloured thread for piecing
- ❖ Quilting thread
- ❖ Template plastic

- ❖ Fine-point permanent pen
- ❖ Pencil
- ❖ Rotary cutter, ruler and mat

**Note:** Leesa used her *Under the Australian Sun* border stripe print No 10358 to make her quilt. If this fabric is used, cut each of the 10<sup>3</sup>/<sub>4</sub>in strips down the centre of a floral print stripe. There are two stripes each of five floral designs across the width of the fabric, so there will be two 3<sup>3</sup>/<sub>4</sub>in strips of each print.

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## Make the template

- 1 Trace the 4½in Banner block template from the Pattern Sheet onto template plastic with a fine-point permanent pen.
- 2 Cut out the template on the line.

## Cut the fabric

From the feature print fabric, cut:

- ❖ 10 strips, 3¾in x length of fabric

From the gold tone-on-tone print fabric, cut:

- ❖ 20 strips, 1¾in x width of fabric (blocks)
- ❖ five strips, 2¼in x width of fabric (binding)

From the black background fabric, cut:

- ❖ five strips, 5in x width of fabric and cross cut the following strips:
- ❖ two 5in x 23in strips – A
- ❖ four 5in x 18½in strips – B
- ❖ one 5in x 14in strip – C
- ❖ two 5in x 9½in – D
- ❖ eight 5in squares – E

## Make the blocks

- 1 Following Diagram 1, join two 1¾in strips of gold fabric to the left edge of each strip of feature print fabric and press the seam allowance towards the feature print fabric.

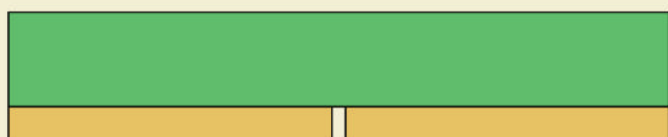


Diagram 1



Diagram 2

- 2 Following Diagram 2, place the 4½in Banner block template on each pieced strip, always placing the point on the template in the same direction. Trace around the template so there is a ¼in seam allowance on each side. The seam allowances are allowed for in the width of the pieced strips. Adding ¼in seam allowances at the top and bottom edges, cut out the blocks.
- 3 In her quilt, Leesa used:
  - ❖ eight grevillea blocks
  - ❖ 20 kangaroo paw blocks
  - ❖ 12 flannel flower blocks
  - ❖ 12 bottlebrush blocks
  - ❖ 12 corea blocks
- 4 Following Diagram 3, join the blocks in groups of four of the same design. Join the blocks in pairs and press the seam allowances open. Join the pairs, matching the blocks together carefully.
- 5 Following Diagram 4, arrange the groups of blocks with the rectangles and squares of background fabric. Leesa recommends joining the groups of blocks together and then adding the background pieces around them.
- 6 Stitch one seam at a time and leave the seam allowance open so the components can be joined and the seam allowances can be pressed flat.

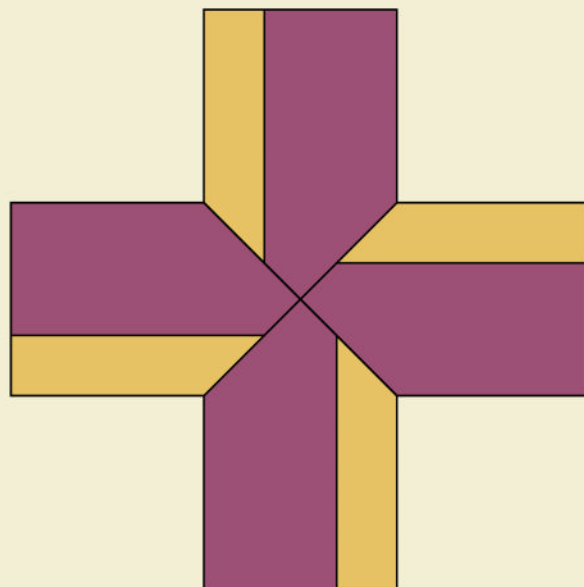


Diagram 3



## Finish the quilt

- 1 Cut the length of backing fabric in half and cut one 30in strip from the full length of each piece. Remove the selvages and join the two pieces to make a backing for the quilt with one vertical join. Press the seam allowance open.
- 2 Following the instructions for Preparing the Quilt Sandwich in Basics on page 142, pin or baste the quilt top, batting and backing fabric together.
- 3 Quilt as desired. Leesa's quilt was machine quilted with a continuous foliage design.
- 4 Following the instructions for Binding the Quilt in Basics on page 142, use the five 2¼in strips to bind the edge of the quilt.

The contact details for Leesa Chandler of Chandler's Cottage can be found in the Stockists & Contacts list.

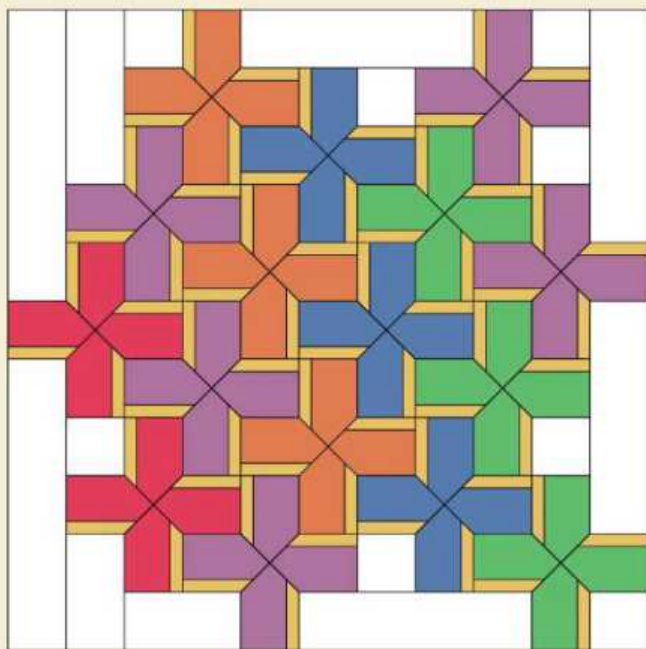
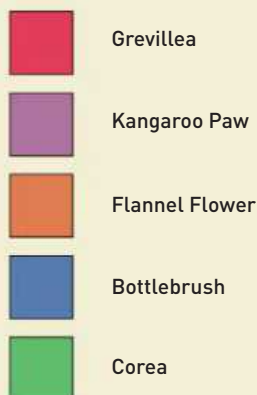


Diagram 4



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# Banner Block Quilts - Fragmented

**This is the second Banner block quilt Leesa designed but there are plenty more possibilities for this block, including other quilt designs, bags and bunting.**

**Finished size: 155cm x 165cm (61in x 65in)**









## Materials

- ❖ 2.3m (2½yd) red print fabric
- ❖ 1.5m (1⅝yd) cream print fabric
- ❖ 2m (2¼yd) black print fabric (includes binding fabric)
- ❖ 3.7m (4yd) backing fabric
- ❖ Batting at least 170cm x 180cm (67in x 71in)
- ❖ Neutral-coloured thread for piecing
- ❖ Quilting thread
- ❖ Template plastic
- ❖ Fine-point permanent pen
- ❖ Pencil
- ❖ Rotary cutter, ruler and mat

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## Make the template

- 1 Trace the 5in Banner block template from the Pattern Sheet onto template plastic with a fine-point permanent pen.
- 2 Cut out the template on the line.

## Cut the fabric

*From the red print fabric, cut:*

- ❖ 20 strips, 4¼in x width of fabric

*From the cream print fabric, cut:*

- ❖ 20 strips, 2¾in x width of fabric

*From the black print fabric, cut:*

- ❖ 20 strips, 2¼in x width of fabric

- ❖ seven strips, 2¼in x width of fabric (binding)

## Make the blocks

- 1 Following Diagram 1, join the strips into sets of three with the cream print at the centre. Press the seam allowances away from the cream fabric.
- 2 Following Diagram 2, rule a line ¼in from the edge of each set of strips on the red fabric.
- 3 Following the diagram, place the 5in Banner block template on each pieced strip, aligning the straight edge opposite the point with the ruled line and trace around the template. Leaving at least ½in between the traced shapes, trace as many templates as possible along the pieced strip.
- 4 With a pencil and ruler, trace a ¼in seam allowance around each shape.
- 5 Cut out 140 shapes.
- 6 Following Diagram 3, join the blocks in groups of four. Begin by joining the blocks in pairs, stitching only on the lines and not across the seam allowances. Join the pairs, again leaving the seam allowances unstitched, matching the blocks together carefully.
- 7 Following Diagram 4 and the photograph of the quilt, join the groups of blocks into seven diagonal rows.
- 8 Join the rows and trim the sides of the quilt to straighten the edges.

## Finish the quilt

- 1 Cut the length of backing fabric in half and, from the full length of one piece, cut two 15in strips. Remove the selvages and join one strip to either side of the full-width piece. Press the seam allowances open.
- 2 Following the instructions for Preparing the Quilt Sandwich in Basics on page 142, pin or baste the quilt top, batting and backing together.
- 3 Quilt as desired. Leesa's quilt was machine quilted with a continuous design.
- 4 Following the instructions for Binding the Quilt in Basics on page 142, use the seven 2¼in strips to bind the edge of the quilt.

*The contact details for Leesa Chandler of Chandler's Cottage can be found in the Stockists & Contacts list.*



Diagram 1

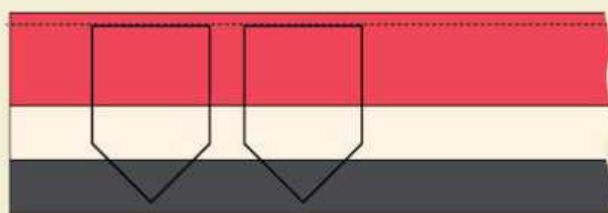


Diagram 2

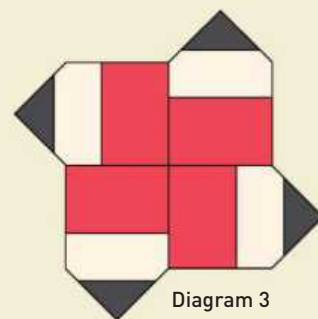


Diagram 3

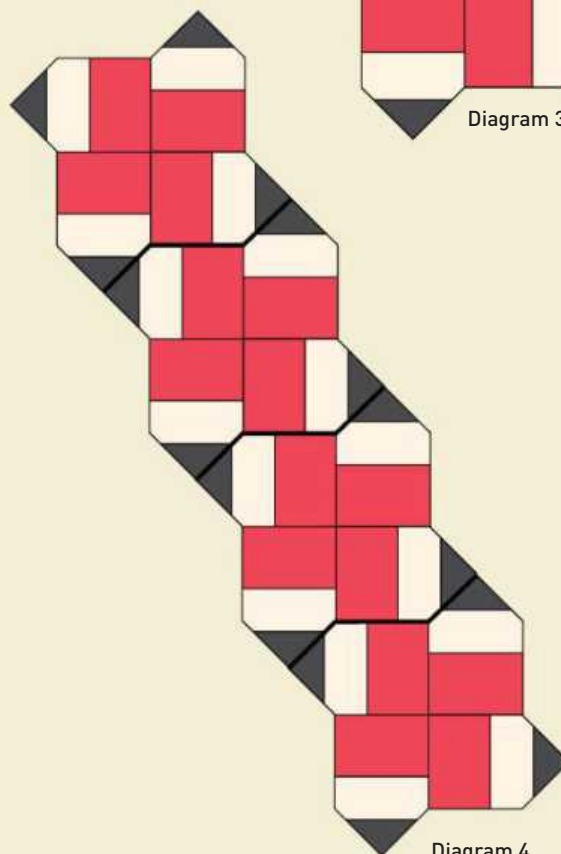


Diagram 4





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# Other Places

By Carolyn Sullivan

Size: 94cm x 70cm

I have always loved cultural textiles and a lot of my work has been based on the running stitch used in the kanthas of India. I have many books on embroidery and textiles from all over the world that I use as a constant source of inspiration. I have also used some of the works from the collection of the Embroiderers' Guild of NSW plus some gifts and small purchases I have made over the years. As well as the stitch of these textiles, I love the shapes used and the vivid use of colour.

In 2013, I was invited to design a class based on embroidery for the ContextArt event in the Blue Mountains in NSW. Since I loved cultural textiles, I used these as the basis of the class. Before the class, I made many samples

and drawings. The samples were stitched together into a concertina book that is easy to use in the classroom.

The samples are based on many cultures. There is one (cream circles on red) that was based on an embroidery held in a small museum in eastern Europe. Others are based on Afghan or Indian embroidery, and some African inspiration (the red stars on the cream background). All of them have my own interpretation of the source material because often it is too hard to see the original in a picture, or the fabrics and threads are different. These have an impact on how the stitching can be done. Frequently it is better to use the stitches I am familiar with rather than trying for something that is difficult to see. The other thing that is important to





acknowledge is that there is a big difference in the culture of the original stitcher and me, and my stitching reflects that.

This was brought home to me really well when I visited the Textile and Resource Center at the Philadelphia Art Museum in 2014 to see seven of the kanthas that the Museum holds in its collection. Although I have closely examined those works, taken many photographs and stitched some of the patterns, the people who did the original works have a very different “hand” to me. For example, I can demonstrate to a group of students and ask them all to do the same thing and there will be many variations on how their work looks. When you add in a completely different set of skills, time and culture, the work will inevitably be different.

The coloured circles on black in the top left corner were based solely on my love of circles and because I had collected a scrapbook full of images of circles. They are frequently used in cultural textiles. In one of the scrapbooks, I have a series of beautiful images of Botswana baskets that is a fabulous source of inspiration.

For each individual sample, I simply drew out the shapes on paper and then used them as templates to cut them out in the fabric. They were attached to the backing cloth and I started stitching. I think because I had done so much drawing before I started sewing, cutting the shapes was instinctive. I have been an embroiderer almost all of my life,

so I have a good knowledge of stitches and how they might be combined. I also have an excellent collection of hand embroidery threads so the stitching (and a small amount of beading) was fun to do. It was a nice playtime.

In 2011, I acquired a needlefelting (embellishing) machine. I have made more than 50 samples (approximately A4) with it since then, trying all sorts of ideas and stitch combinations. Most of those samples have been the basis of my art quilt work, which can be seen on my website ([www.carolynsullivan.com.au](http://www.carolynsullivan.com.au)). Some of the 16 samples used in the quilt were simply designed for the particular class I taught in 2014. Others were added to make up the number required for the quilt.

I have been using a black wool and viscose felt as the base of my work because it is firm but soft enough to sew comfortably by hand. I purchase it at Spotlight. Onto that I embellish a soft fabric – sometimes plant-dyed soft wool (nun’s veiling from Beautiful Silks) that I have dyed myself, dyed butter muslin, silk tulle, and even a beautiful space-dyed scarf that was a gift from my mother. Over the top of that, I then place my shapes that are cut from pre-felts (bought from Sylvia Riley at Silksational, which has a wide range of colours).

Again I use these because they are soft and easy to stitch through. There is then a layer of wool stitching that is further embellished. The embellishing machine tends to





## Feature | How did they do it?

flatten the wool stitching, which makes it nice to sew over the top again with cotton threads, usually stranded cotton. Before I start stitching with cotton over the top of all my layers of felt, fabric and wool stitch, I add a backing fabric and the cotton embroidery then acts as the quilting, holding all the layers together.

Making the samples up into a quilt was not easy because the blocks were not all the same size. Nor are they now. The second row from the top is slightly smaller than the other rows. There was a lot of cutting down and fiddling to get the blocks to work together. There was also a lot of extra

stitching required to make the few more blocks that were needed and adding more to some of the blocks.

I laid out the blocks on the table in my studio to get an arrangement I liked and then machine stitched each horizontal row separately. Each of the raw seams on the back is covered with fabric strips. I then joined all of the rows together and covered those too before binding the quilt.

*Other Places was awarded first place in the Professional Mixed Techniques — Anything Goes! category at the 2015 Sydney Quilt Show.*



These three images show where Carolyn drew her inspiration from to create each of the panels in the quilt and how the designs evolved.





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# Linoleum Cushions

Anorina Morris of Dapto, NSW, says she is drawn to more contemporary design and fabric choices. For this set of cushions she has combined traditional blocks with an up-to-date fabric and colour choice.

Finished size: 46cm x 46cm (18in x 18in)





## Materials

- ❖ One fat quarter each of dark pink, medium pink, yellow, green and orange print fabrics
- ❖ One fat quarter white fabric
- ❖ 10cm (1/8yd) dark pink fabric for binding
- ❖ 50cm (5/8yd) print or striped fabric (cushion back)
- ❖ Two 51cm (20in) squares of batting

- ❖ Neutral-coloured and white threads for piecing
- ❖ Thread to match fabric for cushion back
- ❖ Quilting thread
- ❖ Three buttons for cushion closure
- ❖ Cushion insert approximately 46cm (18in) square
- ❖ Pencil
- ❖ Rotary cutter, ruler and mat

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## Cut the fabric

From the dark pink fabric, cut:

- ❖ four squares, 3½in (block centres)

From each of the yellow and medium pink fabrics, cut:

- ❖ eight squares, 3½in (corner units)

From each of the green and orange fabrics, cut:

- ❖ eight rectangles, 2in x 3½in

From the white fabric, cut:

- ❖ 32 squares, 2in

- ❖ 16 rectangles, 2in x 3½in

From the fabric for the cushion back, cut:

- ❖ two rectangles, 15in x 21in

From the binding fabric, cut:

- ❖ two strips, 1¾in x width of fabric

## Make the blocks

- 1 All seam allowances are pressed open.
- 2 The cushion front is created with four 9in blocks, two blocks each of two colour variations.
- 3 To make each of the four corner units for each block, rule a diagonal line across the wrong side of eight 2in squares of white fabric.
- 4 Following Diagram 1, place two white squares at diagonally opposite corners of four medium pink or yellow 3½in squares and stitch along the lines. Trim the excess fabric, leaving ¼in seam allowances in place. Turn the white fabric over the lines of stitching to create triangles at the corners of the pink squares and press.
- 5 Following Diagram 2, join four 2in x 3½in white rectangles to corresponding rectangles of green or orange fabric and press.
- 6 Following Diagram 3, arrange the pieced units with a centre square in three rows of three components. Join the components to form rows and join the rows, matching the units together at the intersections.

## Join the blocks

- 1 Following Diagram 4, arrange the blocks in two rows of two blocks, placing the matching blocks diagonally opposite each other.
- 2 Join the blocks in rows, press, and then join the rows.

## Quilt the cushion front

- 1 Place two squares of batting, one on top of the other, on a flat surface and centre the cushion front, right side up, over the batting. Pin or baste the layers together.
- 2 Quilt the layers together. Anorina machine quilted her cushion with parallel lines of stitching ½in apart.
- 3 Trim and square the excess batting.

## Complete the cushion

- 1 To make the cushion back, following Diagram 5, turn under 1½in twice on one long edge of each rectangle and top stitch the hems in place.

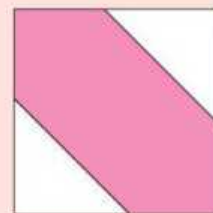
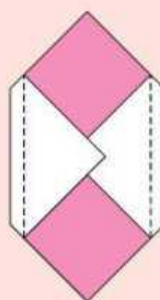
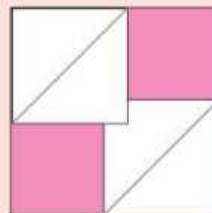


Diagram 1

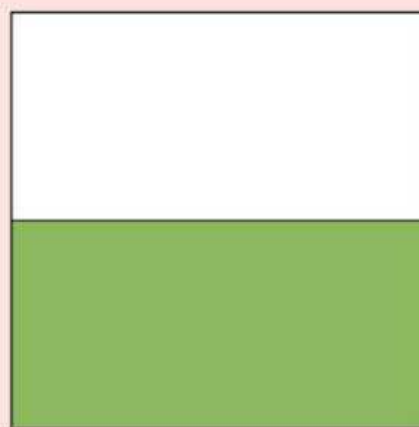


Diagram 2

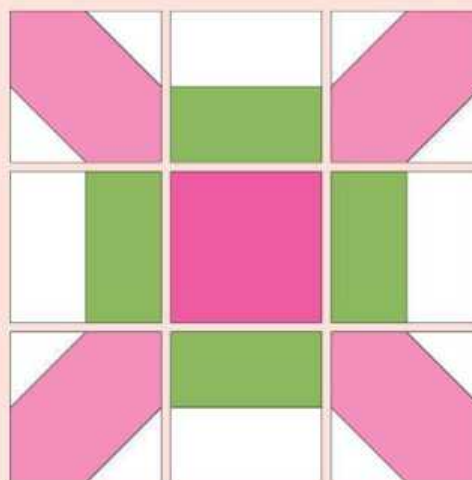


Diagram 3





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### As Featured In This Month's Issue

Fragmented Banner Block Quilt  
Dimensions 61" x 65" - Fabric Kit \$110.00

Kaleidoscope Banner Block Quilt  
Dimensions 49 1/2" x 49 1/2" - Fabric Kit \$95.00

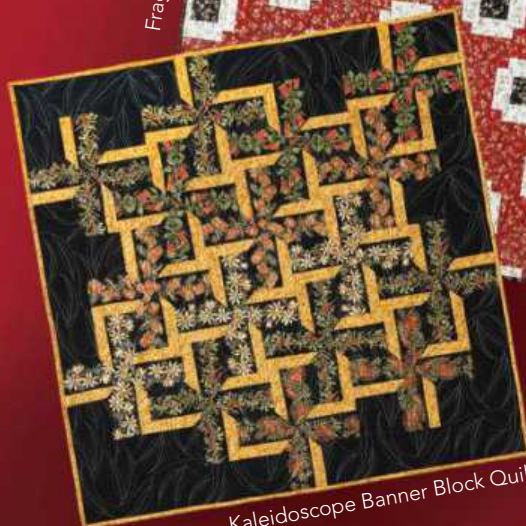
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Fragmented Banner Block Quilt



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Block of the Month  
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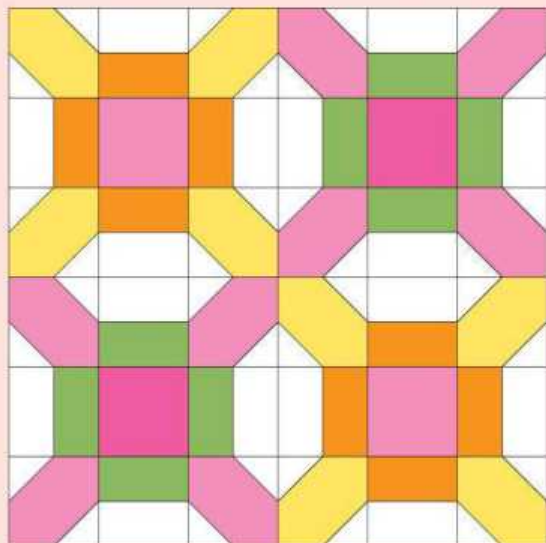


Diagram 4

## Alternative cushion design

- 1 To make an 18in cushion using just one block, a quarter of the design, you will need one background fabric and three print fabrics.

From the background fabric, cut:

- ❖ four rectangles,  $3\frac{1}{2}$ in x  $6\frac{1}{2}$ in
- ❖ eight squares,  $3\frac{1}{2}$ in

From the print fabric for the centre, cut:

- ❖ one square,  $6\frac{1}{2}$ in

From the print fabric for the rectangle units, cut:

- ❖ four rectangles,  $3\frac{1}{2}$ in x  $6\frac{1}{2}$ in

From the print fabric for the corner units, cut:

- ❖ four squares,  $6\frac{1}{2}$ in

- 2 Use the components to construct the cushion front in the same manner as one quarter of the four-block cushion and then complete the cushion in the same way.

*The contact details for Anorina Morris of Samelia's Mum can be found in the Stockists & Contacts list.*

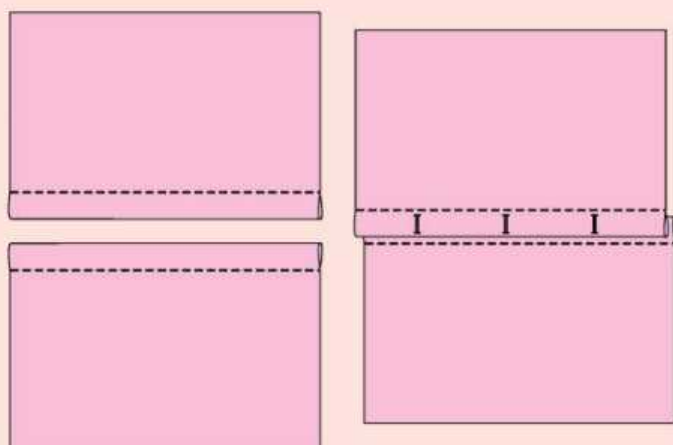


Diagram 5

- 2 Press one rectangle in half lightly and pin mark the centre of the hemmed edge. Measure  $4\frac{1}{2}$ in from the centre in each direction and pin mark. Using the position of the pins as a guide, make three buttonholes large enough to accommodate the size of the buttons within the hemmed area.
- 3 Place the cushion front on flat surface, right side down. Place the rectangle without the buttonholes right side up over the cushion front and add the rectangle with the buttonholes. Centre and overlap the hemmed areas of the rectangles. Trim the cushion back to the same size as the front. Pin through all layers around the edge.
- 4 Stitch around all four sides  $\frac{1}{4}$ in from the raw edges.
- 5 Referring to Binding your Quilt in Basics on page 142, use the two  $1\frac{3}{4}$ in strips of fabric to bind the edge of the cushion.
- 6 Stitch buttons to the cushion back to match the buttonholes and fill with an insert.





# WATT KNOTS & NOTIONS

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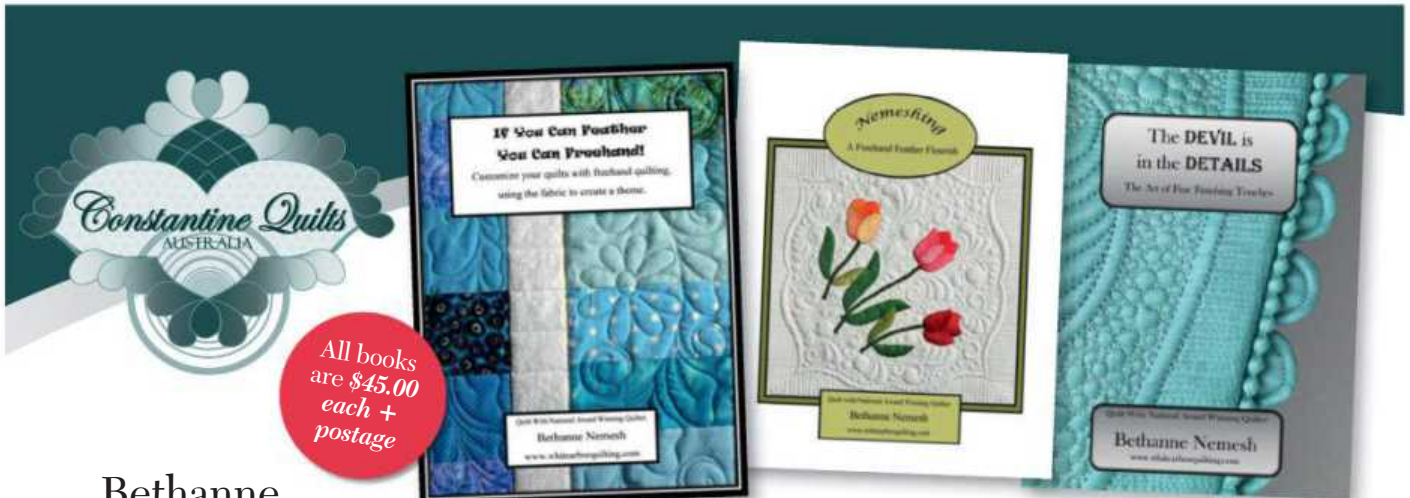
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books!

*"If You Can Feather, You Can Freehand"* is a 43 page design fest. Review basic feathering techniques and learn to break apart motifs ranging from garden flowers to wedding bells, and put them on a stem, to make each and every quilt unique, completely customized, and, most important...fast. More than 50 elements are presented with dozens of potential mix and match designs. Once you learn the designs, use the book to make blocks, borders, sashing, and edge to edge treatments. Use the whole quilt setting suggestions to spark your imagination and create unique, personalised quilts with stunning secondary patterns... all fast and freehand.

In *"Nemeshing, A Freehand Feather Flourish"*, learn the lacy, organic feather filler that folks have come to associate with Bethanne's high-end custom quilting. Not only will you learn the heirloom finish, but also variations for mid-custom, light-custom, borders, and edge to edge treatments. The book is 39 pages including 5 pages of colour plates to see how all the different variations look on actual quilts.

In *"The Devil is in the Details, the Art of Fine Finishing Touches"* you will not only learn the intricate beaded piping, and beaded knife edge techniques that earn Bethanne's show quilts so much attention, but 12 others as well. This book isn't just for those interested in wowing judges on the show floor, it is for anyone interested in taking their quilts to the next level and adding a fine finishing touch to their quilt. The book features 49 pages, with color plates of easy to follow, step-by-step photography, and descriptions.





# Needles and Pins

Wendy Sheppard of Dumfries, Virginia, USA, designed this new quilt using Lynette Anderson's latest fabric range, *Needles and Pins*. The range is from RJR Fabrics and is distributed in Australia by Dayview Textiles.

Finished size: 137cm x 137cm (54in x 54in)  
Finished block size: 23cm (9in)











## Materials

- ❖ Assorted light grey print fabrics totalling approximately 1m (1 $\frac{1}{8}$ yd)
- ❖ Assorted blue print fabrics totalling approximately 60cm ( $\frac{2}{3}$ yd)
- ❖ Assorted mauve print fabrics totalling approximately 40cm ( $\frac{3}{8}$ yd)
- ❖ Assorted dark mauve print fabrics totalling approximately 40cm ( $\frac{3}{8}$ yd)
- ❖ Assorted taupe print fabrics totalling approximately 60cm ( $\frac{3}{8}$ yd)
- ❖ Assorted green print fabrics totalling approximately 60cm ( $\frac{3}{8}$ yd)

- ❖ 30cm ( $\frac{1}{3}$ yd) light value tone-on-tone print fabric (Border 1)
- ❖ 90cm (1yd) beige tone-on-tone print fabric (blocks and Border 2)
- ❖ 40cm ( $\frac{1}{2}$ yd) binding fabric
- ❖ 3.1m (3 $\frac{3}{8}$ yd) backing fabric
- ❖ Batting at least 152cm (60in) square
- ❖ Neutral-coloured thread for piecing
- ❖ Quilting thread
- ❖ Rotary cutter ruler and mat

**Note:** Wendy used fabrics from Lynette Anderson's *Needles and Pins* and *Bread and Butter* ranges in her quilt.

[www.quilterscompanion.wordpress.com](http://www.quilterscompanion.wordpress.com)



## The blocks

Wendy alternated two blocks – a double nine-patch and a cross block – to make her quilt.

## Cut the fabric

*From the assorted light grey print fabrics, cut:*

- ❖ 240 squares,  $1\frac{1}{2}$ in (Double Nine-patch blocks)
- ❖ 48 squares,  $3\frac{1}{2}$ in (Double Nine-patch blocks)
- ❖ 52 rectangles,  $1\frac{1}{2}$ in x 3in (Cross blocks)

*From the assorted blue print fabrics, cut:*

- ❖ 120 squares,  $1\frac{1}{2}$ in (Double Nine-patch blocks)
- ❖ three squares,  $1\frac{1}{2}$ in (Cross blocks)
- ❖ 12 squares, 3in (Cross blocks)
- ❖ 16 squares,  $3\frac{1}{2}$ in (Border 3)

*From the assorted mauve print fabrics, cut:*

- ❖ three squares,  $1\frac{1}{2}$ in (Cross blocks)
- ❖ 12 squares, 3in (Cross blocks)
- ❖ 12 squares,  $3\frac{1}{2}$ in (Border 3)

*From the assorted dark mauve print fabrics, cut:*

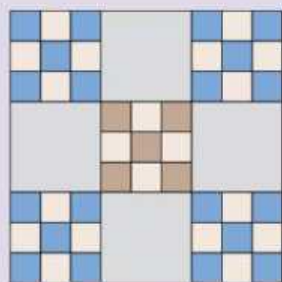
- ❖ 30 squares,  $1\frac{1}{2}$ in (Double Nine-patch blocks)
- ❖ one square,  $1\frac{1}{2}$ in (Cross blocks)
- ❖ four squares, 3in (Cross blocks)
- ❖ eight squares,  $3\frac{1}{2}$ in (Border 3)

*From the assorted taupe print fabrics, cut:*

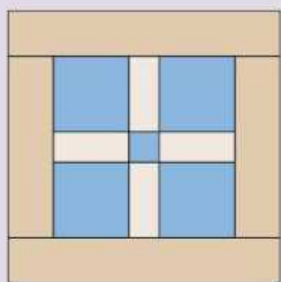
- ❖ 30 squares,  $1\frac{1}{2}$ in (Double Nine-patch blocks)
- ❖ four squares,  $1\frac{1}{2}$ in (Cross blocks)
- ❖ 16 squares, 3in (Cross blocks)
- ❖ 16 squares,  $3\frac{1}{2}$ in (Border 3)

*From the assorted green print fabrics, cut:*

- ❖ 120 squares,  $1\frac{1}{2}$ in (Double Nine-patch blocks)
- ❖ two squares,  $1\frac{1}{2}$ in (Cross blocks)
- ❖ eight squares, 3in (Cross blocks)
- ❖ 16 squares,  $3\frac{1}{2}$ in (Border 3)



Double Nine-patch block



Cross block

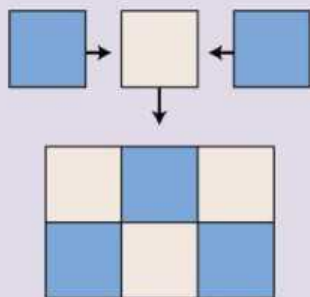
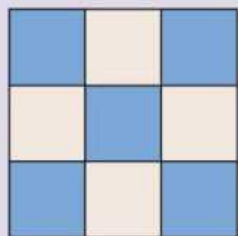


Diagram 1



*From the light value tone-on-tone print fabric, cut:*

- ❖ six strips,  $1\frac{1}{2}$ in x width of fabric (Border 1)

*From the beige tone-on-tone print fabric, cut:*

- ❖ six strips, 1in x width of fabric (Border 2)
- ❖ 12 strips, 2in x width of fabric and cross cut 26 strips, 2in x  $6\frac{1}{2}$ in and 26 strips, 2in x  $9\frac{1}{2}$ in (Cross blocks)

*From the binding fabric cut:*

- ❖ six strips,  $2\frac{1}{4}$ in x width of fabric

## Make the Double Nine-patch blocks

- 1 There are 12 Double Nine-patch blocks in the quilt: six blue/taupe blocks and six green/dark mauve blocks. Squares of light grey print fabrics form the background of the blocks.
- 2 For each block, following Diagram 1, make four units each with five  $1\frac{1}{2}$ in squares of blue or green fabric and four  $1\frac{1}{2}$ in squares of light grey fabric. To make each unit, arrange the squares in three rows of three squares, join the squares in rows and press the seam allowances towards the darker fabric. Join the rows, butting the seam allowances together at the intersections.
- 3 Make another unit for the centre from five  $1\frac{1}{2}$ in squares of taupe or dark mauve fabric and four  $1\frac{1}{2}$ in squares of light grey fabric.

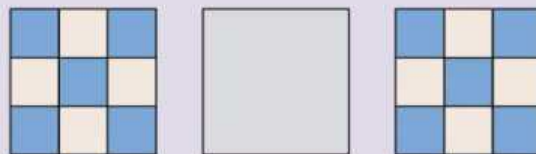


Diagram 2

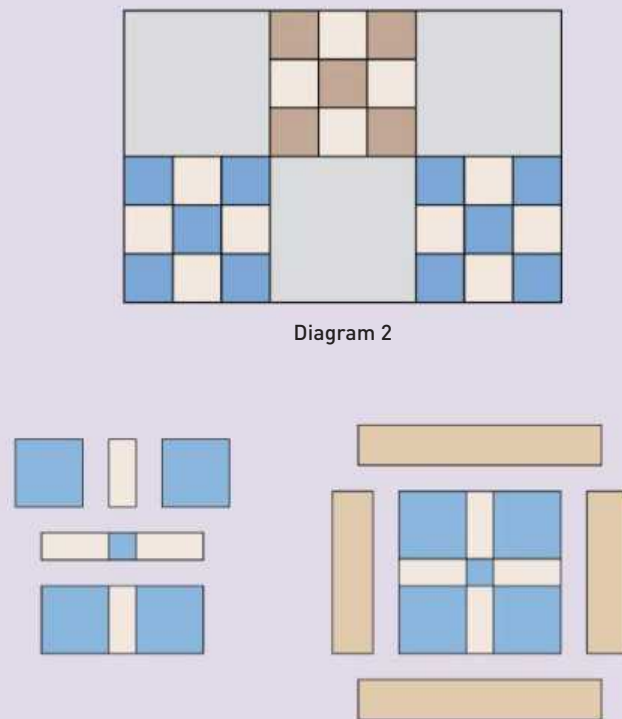


Diagram 3



- 4 Following Diagram 2, arrange the five pieced units with four 3½in squares of light grey fabric in three rows of three components. Join the components in rows and press the seam allowances towards the squares. Join the rows, butting the seam allowances together at the intersections.

## Make the Cross blocks

- 1 There are 13 Cross blocks in the quilt: four taupe, three mauve, three blue, two green and one dark mauve. Rectangles of light grey fabrics form the cross design in the blocks and rectangles of beige tone-on-tone print fabric form the border.
- 2 For each block, following Diagram 3, arrange four 3in squares and one 1½in square with four 1½in x 3in rectangles of light grey fabric. Join the squares and rectangles to make three rows and press the seam allowances towards the squares. Join the rows, butting the seam allowances together at the intersections.
- 3 Join 2in x 6½in rectangles of beige tone-on-tone print fabric to opposite edges of the block and press the seam allowances towards the rectangles. Join 2in x 9in rectangles of beige tone-on-tone print fabric to the other two edges of the block and press.

## Join the blocks

- 1 Following the photograph of the quilt, arrange the blocks to form five rows of five blocks.
- 2 Join the blocks in rows and press the seam allowances in adjacent rows in opposite directions. Join the rows, butting the seam allowances together at the intersections. Press the seam allowances in one direction.

## Add Borders 1 and 2

- 1 To add each border, measure the length of the quilt through the centre and, from the strips for the border, assemble two strips of this length. Join the strips to the left and right edges of the quilt. Press the seam allowances towards the border.
- 2 Measure the width of the quilt through the centre and, from the strips, assemble two strips of this length. Join the strips to the top and bottom edges of the quilt and press the seam allowances.

## Add Border 3

- 1 From the assorted 3½in squares for Border 3, assemble two strips each with 16 squares. Join the strips to the left and right edges of the quilt.
- 2 Assemble two strips each with 18 squares and join these strips to the top and bottom edges of the quilt.
- 3 If necessary, adjust the width of the seam allowances slightly so the pieced strips fit your quilt accurately.

## Finish the quilt

- 1 Cut the length of backing fabric in half and cut one 31in strip from the full length of each piece. Remove the selvages and join the two pieces to make a backing for the quilt with one vertical join. Press the seam allowance open.
- 2 Following the instructions for Preparing the Quilt Sandwich in Basics on page 142, pin or baste the quilt top, batting and backing fabric together.
- 3 Quilt as desired. Wendy's quilt was machine quilted with continuous vine designs.
- 4 Following the instructions for Binding the Quilt in Basics on page 142, use the six 2¼in strips to bind the edge of the quilt.

*The contact details for Wendy Sheppard can be found in the Stockists & Contacts list.*







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# Harrisburg - Part 2

This issue we present the second and final instalment of this stunning quilt by Katrina Hadjimichael of Harrington Park, NSW.

Finished size: 196cm x 196 (77in x 77in)

Finished block size: 23cm (9in)



## Tiramisu — make four blocks

To make all four blocks, from the light background blue shirting print fabric, cut:

- ❖ one strip,  $2\frac{1}{2}$ in x width of fabric and cross cut 16 squares,  $2\frac{1}{2}$ in. Cut each square once across the diagonal – A
- ❖ two strips, 2in x width of fabric and cross cut 32 squares, 2in. Rule a diagonal line across the wrong side of each square – B

❖ four squares,  $3\frac{1}{2}$ in – C

From brown floral print fabric, cut:

- ❖ one strip, 2in x width of fabric and cross cut 16 squares, 2in – D

From blue print fabric, cut:

- ❖ eight squares,  $3\frac{7}{8}$ in. Cut each square once across the diagonal – E

From brown print fabric, cut:

- ❖ 32 rectangles, 2in x  $3\frac{1}{2}$ in – F

From red print fabric, cut:

- ❖ 32 squares, 2in. Rule a diagonal line across the wrong side of each square – G

- 1 To make each of the 16 corner units required for the four blocks, following Diagram 1, join an A triangle to one side of a D square and press the seam allowance towards the square. Join a second triangle to the adjacent side of the square and press the seam allowance towards the triangle. Join an E triangle to the long side of the pieced unit and press the seam allowance towards the E triangle.
- 2 To make each of the 16 Flying Geese units required for the four blocks, following Diagram 2, make 16 units each with one F rectangle and two B squares. Align a square at one end of the rectangle, right sides together, and stitch along the line. Turn the triangle created to the corner of the square and press. Trim the excess, leaving a  $\frac{1}{4}$ in seam allowance in place. Add a second triangle to the other end of the rectangle in the same manner.
- 3 In the same manner, make 16 units each with one F rectangle and two G squares.
- 4 Following Diagram 3, make 16 units each comprising two Flying Geese units, one of each variation.
- 5 To assemble each block, following the block diagram, arrange the units and one C square into three rows of three components.
- 6 Join the components in rows and press the seam allowances in Rows one and three towards the corner units and those in Row two towards the centre square. Join the rows, butting the seam allowances together at the intersections. Press the seam allowances towards the centre of the block.

## Blueberry Pie — make four blocks

To make all four blocks, from the light background blue shirting print fabric, cut:

- ❖ 16 squares, 2in – A
- ❖ 16 squares,  $2\frac{3}{4}$ in. Rule a diagonal line across the wrong side of each square – B

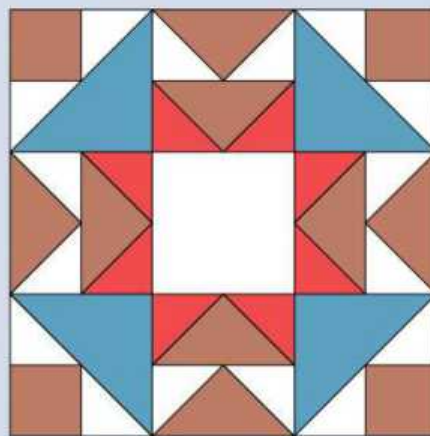
- ❖ 16 rectangles, 2in x  $3\frac{1}{2}$ in – C

From shirting print fabric, cut:

- ❖ 32 squares, 2in. Rule a diagonal line across the wrong side of each square – D

From red print fabric, cut:

- ❖ 16 squares,  $2\frac{3}{4}$ in – E



Tiramisu

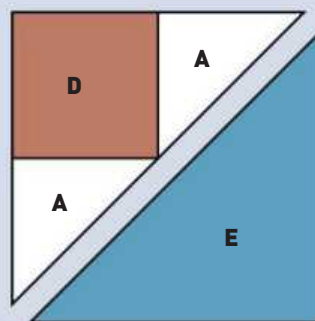


Diagram 1

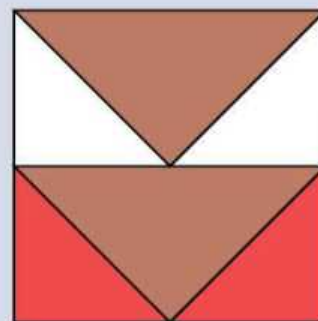


Diagram 3

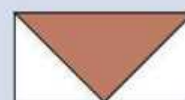
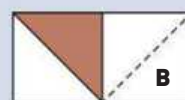
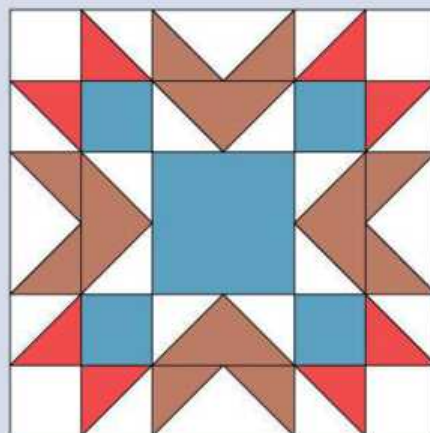


Diagram 2



Blueberry Pie



From brown floral print fabric, cut:

- ❖ 32 squares, 2in. Rule a diagonal line across the wrong side of each square – F

- ❖ 16 rectangles – 2in x 3½in – G

From blue print fabric, cut:

- ❖ 16 squares, 2in – H

From a second blue print fabric, cut:

- ❖ four squares, 3½in – I

- 1 To make each of the 16 corner units required for the four blocks, following Diagram 4, place the B and E squares right sides together with the B square on top. Stitch ¼in from either side of the line. Cut along the line and press the seam allowances towards the E fabric. Press and trim the units to 2in square.

- 2 To assemble each unit, arrange two half square triangle units with one A square and one H square. Join the components in pairs and press the seam allowances towards the squares. Join the pairs, butting the seam allowances together at the intersections. Press the seam allowance towards the B/E and H Row.

- 3 To make the 16 Flying Geese units required for the four blocks, using C and G rectangles and D and F squares and following Diagram 5, make the units in the same manner as the units in the Tiramisu block.

- 4 To assemble each block, following the block diagram, arrange the units and one I square into three rows of three components.

- 5 Join the components in rows and press the seam allowances in Rows one and three towards the corner units and those in Row two towards the centre square. Join the rows, butting the seam allowances together at the intersections. Press the seam allowances towards the centre of the block.

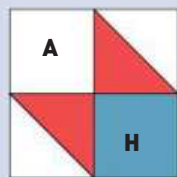


Diagram 4

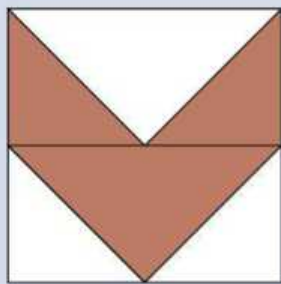


Diagram 5

## Roman Cross – make four blocks

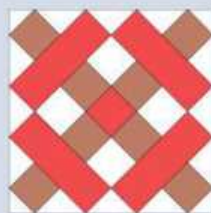
To make all four blocks, from the light background blue shirting print fabric, cut:

- ❖ four squares, 2in. Cut each square once across the diagonal – A

- ❖ 12 squares, 3½in – B. Cut each square twice across the diagonal – B

- ❖ two strips, 2½in x 20in – C

From brown print fabric, cut:



Roman Cross

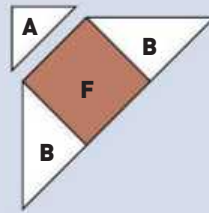


Diagram 6

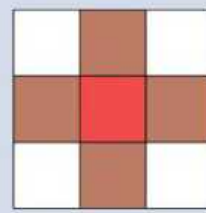


Diagram 7

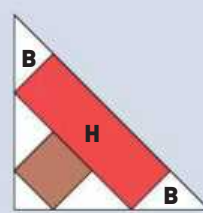


Diagram 8

- ❖ one strip 2½in x 20in – D

- ❖ two strips, 2½in x 10in – E

- ❖ 16 squares, 2½in – F

From red print fabric, cut:

- ❖ one strip, 2½in x 10in – G

- ❖ 16 rectangles, 2½in x 5½in – H

- 1 To make each of the 16 corner units required for the four blocks, following Diagram 6, join B triangles to opposite sides of the F square and press the seam allowances towards the triangles. Join an A triangle to one side of the F square and press the seam allowance towards the triangle.

- 2 To make the centre units, join C strips to opposite sides of the D strip and press the seam allowances towards the D strip. Cross cut the pieced strip into eight 2½in segments.

- 3 Join E strips to opposite sides of the G strip and press the seam allowances towards the E strip. Cross cut the pieced strip into four 2½in segments.

- 4 Following Diagram 7, use the pieced strips to make four nine-patch units. Press the seam allowances towards the centre.

- 5 Following Diagram 8, join B triangles to either end of eight H rectangles and press the seam allowances towards the triangles. Join one pieced unit to each of eight corner units. Press the seam allowances towards the corner unit.

- 6 Join the remaining eight H rectangles to the remaining corner units and press the seam allowances towards the rectangle.

- 7 Join two units to opposite sides of each nine-patch and press the seam allowances towards the nine-patch.

- 8 To complete each block, join the three pieced units and press.

## French Silk Pie – make eight blocks

To make all eight blocks, from the light background blue shirting print fabric, cut:

- ❖ two strips, 2in x width of fabric – A

- ❖ 32 rectangles, 2in x 3½in – B

From red print fabric, cut:

- ❖ two strips 2in x width of fabric – C

From blue print fabric, cut:

- ❖ 64 squares, 2in. Rule a diagonal line

across the wrong side of each square – D

From gold print fabric, cut:



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p. 02 6622 3003

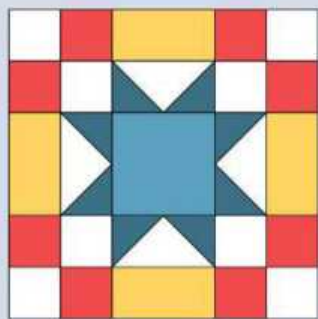
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French Silk Pie

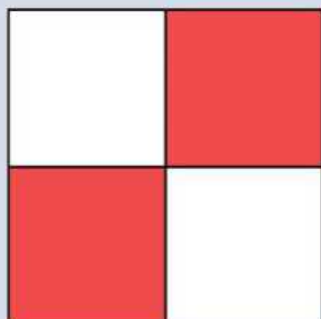


Diagram 9

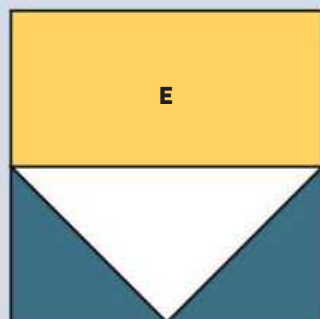


Diagram 10

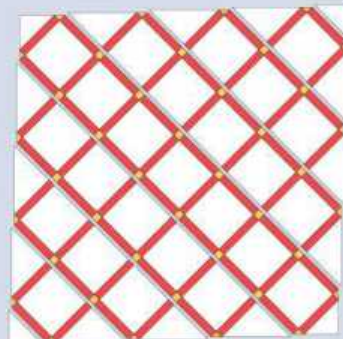


Diagram 11

- ❖ 32 rectangles, 2in x 3½in – E

*From a second blue print fabric, cut:*

- ❖ eight squares, 3½in – F

- 1 To make the four-patch units for the corners of all the blocks, join each A strip to a C strip and press the seam allowances towards the C strips. Cross cut the pieced strips into 64, 2in segments. Following Diagram 9, make 32 four-patch units.
- 2 To make the 32 Flying Geese units required for the eight blocks, using the B rectangles and the D squares make the units in the same manner as the units in the Tiramisu block.
- 3 Following Diagram 10, join an E rectangle to each Flying Geese unit.
- 4 Join Flying Geese/rectangle units to opposite sides of each of the eight F squares and press the seam allowances towards the square.
- 5 Join four patch units to either end of 16 Flying Geese/rectangle units and press the seam allowances towards the four-patch blocks.
- 6 To complete each block, following the block diagram, join the three pieced strips and press the seam allowances towards the centre.

## Assemble the quilt

*From the fabric for the sashings, cut:*

- ❖ four strips, 9½in x width of fabric and cross cut 64 strips, 2in x 9½in

*From the gold print fabric, cut:*

- ❖ two strips, 2in x width of fabric and cross cut 40 squares, 2in (cornerstones)

*From the fabric for the setting triangles, cut:*

- ❖ three squares 17in and cut each square twice across the diagonal to yield a total of 12 triangles
- ❖ two squares, 10in and cut each square once across the diagonal to yield four triangles for the corners of the quilt

- 1 Following the photograph of the quilt and Diagram 11, arrange the appliquéd and pieced blocks with the sashing strips and cornerstones in diagonal rows. Add the setting triangles.
- 2 Join all the components in diagonal rows following the

diagram and press the seam allowances towards the sashings.

- 3 Join the rows and trim the quilt centre to within ¼in of the points of the cornerstone squares. The quilt should measure 62¼in square.

## Add Borders 1 and 2

*From the fabric for Border 1, cut:*

- ❖ seven strips, 2in wide x width of fabric

*From the fabric for Border 2, cut:*

- ❖ eight strips 6½in x width of fabric

- 1 To add each border, measure the length of the quilt through the centre and from the strips, assemble two strips of this length. Join the strips to the left and right sides of the quilt and press the seam allowances towards the strips.
- 2 Measure the width of the quilt through the centre and from the strips, assemble two strips of this length. Join the strips to the top and bottom of the quilt and press.

## Finish the quilt

- 1 Cut the length of backing fabric in half and cut one piece in half down the full length. Remove the selvages and join one strip to either side of the full-width piece. Press the seam allowances open.
- 2 Following the instructions for Preparing the Quilt Sandwich in Basics on page 142, pin or baste the quilt top, batting and backing together.
- 3 Quilt as desired. Katrina's quilt was machine quilted with a continuous Baptist Fan design.

*From the binding fabric, cut:*

- ❖ eight strips, 2½in x width of fabric

- 4 Following the instructions for Binding the Quilt in Basics on page 142, use the strips to bind the edge of the quilt.

*The contact details for Katrina Hadjimichael can be found in the Stockists & Contacts list. A complete kit of fabrics for this quilt is available from The Stitcher's Cupboard, Camden NSW, ph (02) 4655 8348 or website [www.thestitcherscupboard.com.au](http://www.thestitcherscupboard.com.au) Katrina's quilt was quilted by Leanne Valiukas of "LoVe it" Quilting, ph: 0412 232199.*



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# ON THE Road

## SOUTH-EAST QUEENSLAND





# Kingaroy's Two Finest Craft Shops

## 1. The Quilter's Rest — Kingaroy

**Address:** 562 Weens Road, Kingaroy Qld 4610

**Phone:** (07) 4162 3987

**Email:** info@quiltersrest.com.au

**Website:** www.quiltersrest.com.au

**You'll be welcomed by:** Marion and Trudy

**What's great about Kingaroy:** It's known as the peanut and navy bean capital of Australia and is the gateway to the Bunya Mountains and hub of the South Burnett region.

**What you'll find in store:** As authorised dealers for HandiQuilter, including the Sweet 16 and the new HQ26 Infinity, we also offer demonstrations and a back-up service. We're dealers for Pfaff sewing and embroidery machines and we teach regular classes in a variety of techniques so you can learn to make the most of your machine, and we also stock the Accuquilt products. Our fabrics come in all the colours of the rainbow, along with quilt backings, and we're happy to cut 2½in precut strip sets in any fabric colourway for you. If you love Bali/batik fabrics, we have a great range to choose from. You'll find a great range of threads including Rasant, Robison Anton Rayon, Wonderfil, King Tut and Bottom Line. We also have a longarm quilting service and operate as a quilting retreat with accommodation adjacent to the shop.

**Staff picks:** The HQ18 Avante and frame is our best seller! Home quilters can become professionals with these frames, set up to eight-, 10- or 12-feet long. The Pfaff Performance 5 sewing machine is a particularly popular machine and our customers also love the Fiskars rotating cutting mat.



## 2. Somethings Country — Kingaroy

**Address:** 180 Kingaroy Street, Kingaroy Qld 4610

**Phone:** (07) 4162 2040

**Email:** somethingscountry@bigpond.com

**Website:** www.somethingscountry.com

**You'll be welcomed by:** Janelle Frohloff and her friendly helpers

**What's great about Kingaroy:** Kingaroy is the peanut capital of Australia and world-renowned for the first-class produce of beef, port, peanuts, wineries and navy beans — and now also quilting shops! The heritage-listed Bunya Mountains are only 40 minutes away and we have multiple well-stocked dams nearby. Only two-and-a-half hours from Brisbane, the Sunshine Coast, Toowoomba and Bundaberg, Kingaroy is centrally located within a short drive from wherever you are in South-East Queensland.

**What you'll find in store:** In store you'll be fascinated by our huge array of giftware and quilting supplies. You'll find many of the big names, such as Moda, Truecut, June Tailor and more. We have a wonderful range of fabrics, including our stunning selection of batiks, and our country fabrics are always popular. For embroiderers we now stock "Cubbies", a great, unique softie gift with an easy-to-embroider belly. We also run a Tilda club with a new mystery project sent to you with projects from great Australian designers, as well as fabric and accessories. We're more than happy to help you with any questions or advice so feel free to ask us.



**Staff picks:** Our favourite item at the moment has to be the Truecut Blade Sharpener. They're so popular with our customers they've been practically walking out the door! With the ability to sharpen any size or brand of rotary cutter, they are a must-have for any quilter. We also love the June Tailor "Shape Cut Plus", which are easy to use with any size strips, squares, rectangles, triangles and hexagons.



### 3. Fabric Patch — Cooroibah

**Address:** 223 Lake Cooroibah Road, Cooroibah Qld 4565

**Phone:** (07) 5442 4613

**Email:** janeene@fabricpatch.com.au

**Website:** www.fabricpatch.com.au

**You'll be welcomed by:** Janeene and her assistant Fiona

**What's great about Cooroibah:** Just 15 minutes from Noosa's world-famous Hasting Street on the Sunshine Coast, this is a lovely quiet area. It's away from the hustle and bustle of Noosa, but close enough to enjoy the beautiful beaches, national parks, Noosa River, restaurants, cafes and lots of shopping.

**What you'll find in store:** We carry an extensive range of Moda fabrics and precuts, including more than 120 different colours of Bella Solids. If you're after a pattern to make with your fabric selections, we have patterns and stitcheries from well-known Australian and international designers, including Gail Pan, Leanne's House, Melly & me, Claire Turpin Design, The Birdhouse, Thimble Blossoms and Kids Quilts, including bags, softies, quilts and clothing patterns. We also have books, kits, rulers, threads and many other supplies for your patchwork and quilting needs. We can offer you a great variety of the latest fabrics and products, all with a friendly shopping experience. Visitors, bus trips and groups are all welcome, by appointment only.

**Staff picks:** Canyon and Prairie fabrics and precuts are some of our favourites in store at the moment. With vibrant and fresh colours, what's not to love?



### 4. Kimz Sewing & Patchwork Centre — Warana

**Address:** 1/5 Main Drive, Warana Qld 4575

**Phone:** (07) 5493 4977

**Email:** kimzsewing@bigpond.com

**Website:** www.kimzsewing.com

**You'll be welcomed by:** Kim Turner, owner for nearly six years, along with her fantastic staff, Christine, Pamela and Rhonda

**What's great about Warana:** We're near Caloundra on the beautiful Sunshine Coast, about an hour north of Brisbane and 40 minutes from Noosa. We're also not far from the beautiful hinterland towns of Maleny and Montville. We have gorgeous beaches galore with some great fishing.

**What you'll find in store:** When you first step inside, you'll notice all of our gorgeous quilts hanging on the walls and on the bed we have in the shop. Next, wander over to look at the latest Janome and Bernina sewing machines we have available. Next up to tempt you, we have a wonderful supply of Jelly Rolls and Layer Cakes from Moda, along with Riley Blake, Tula Pink, Anna Maria Horner and Amy Butler fabrics, as well as a great selection of batiks and Bali Pops. For EPP enthusiasts, we have a wall of Sue Daley English paper-piecing items and we can certainly help you get started with all of the EPP products. We have a large range of classes and workshops we run in store all the time and we just love to



teach our customers how to get the most out of the sewing machine they've just purchased. Our store is really all about educating people on what tool is the right tool for whatever you might be working on, so if you have any questions, please ask us! We also offer online shopping, so visit our website and view our range.

**Staff picks:** We know full well how important it is to have the right needle for your sewing and we have a great range of machine needles to choose from, but we do love the Superior Titanium Topstitch needle for most jobs. These needles have a large eye for threading, and a groove down the front for the thread to lie in, preventing friction — how clever! The titanium coating keeps them sharp five times longer than ordinary needles, so they really are an essential for everyone's needle collection.



## 5. The Patchwork Angel — Forest Glen

**Address:** 343 Mons Road, Forest Glen,  
Sunshine Coast Qld 4556

**Phone:** (07) 5477 0700

**Email:** [info@patchworkangel.com.au](mailto:info@patchworkangel.com.au)

**Website:** [www.patchworkangel.com.au](http://www.patchworkangel.com.au)

**You'll be welcomed by:** Penny and her team of fabulous angels

**What's great about Forest Glen:** Forest Glen is a town on the beautiful Sunshine Coast just one hour north of Brisbane and 30 minutes south of Noosa. Close by are the beautiful beaches at Mooloolaba, Noosa and Caloundra and for family fun there is Australia Zoo, Underwater World and the Buderim Ginger Factory. We even have a Big 4 Caravan Park just two minutes away.

**What you'll find in store:** Not only will you be delighted by the fabulous range of patterns, fabrics, notions and more when you visit our store, you will also see lots of lovely quilts and samples on display — inspiration in every corner! With the high ceiling in the little old church that is now our store, we are able to make a wonderful display and many visitors exclaim with delight when they walk in. Our team of angels are passionate about patchwork and fabrics and are very happy to not only make you feel welcome to visit, but to help you with the maths and measurements or the design selections for your projects.

**Staff picks:** We just love fabric and everything patchwork but we also have lots of fun with softies, bags, table runners and clothing. Patchwork fabric works beautifully for many different projects. We have patterns galore and delight in helping you find just the right one. We are also known as The Yarn Angel, stocking a range of beautiful boutique yarns such as Noro and Debbie Bliss, plus bamboo and cotton yarns suitable for our warmer climate.



## 6. Maleny Magic Patchwork and Quilts — Maleny

**Address:** 924 Maleny Montville Road, Maleny Qld 4552

**Phone:** (07) 5499 9954

**Email:** [info@malenymagicpatchworks.com](mailto:info@malenymagicpatchworks.com)

**Website:** [www.malenymagicpatchworks.com](http://www.malenymagicpatchworks.com)

**You'll be welcomed by:** Barbara and Robyn

**What's great about Maleny:** Approximately an hour north of Brisbane, in the Sunshine Coast hinterland, Maleny is great for rest and relaxation. The hinterland has stunning waterfalls, shady rainforests and peaceful lakes. Winter is also a great time to visit, when you can indulge in hot spas and roaring fireplaces in the many accommodation houses. There are art galleries, shops and local award-winning cheeses, ice-cream and wines.

**What you'll find in store:** The store is bursting with more than 1000 bolts of fantastic fabrics including children's, Indigenous, Australian, Japanese, Moda, Robert Kaufman, batiks and Kona solids. We have a good selection of panels, notions, hand-dyed silk threads and ribbons for embroidery. And for your Sashiko needs, we have panels, samplers and threads. If you're after some inspiration, we have plenty of books and patterns. We also stock papers for English paper piecing and have a good range of widebacks. We can also make arrangements for your quilts to be professionally

quilted and we offer a pick-up service for repairs to all brands of sewing machines.

**Staff picks:** Barb loves our range of Sashiko panels and threads, and for Robyn, it's hard to go past the Quilters' Barn foundation papers and the beautiful silk threads and ribbons we have.





## 7. Sew This & That — Morayfield

**Address:** Shop 1, 207 Morayfield Road, Morayfield Qld 4506

**Phone:** (07) 5495 5381

**Email:** info@sewthisthat.com.au

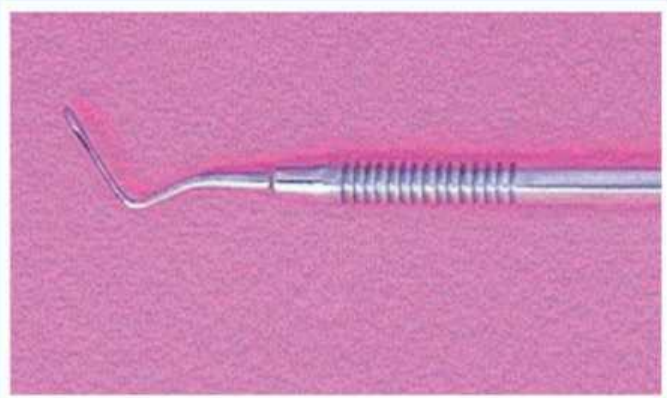
**Website:** www.sewthisthat.com.au

**You'll be welcomed by:** Danielle Brown and her friendly team

**What's great about Morayfield:** Between Brisbane and the Sunshine Coast, we are five minutes from the highway, a great pit stop on a long journey.

**What you'll find in store:** Our bright and friendly store is brimming with samples to inspire your next project. Browse our range of patchwork fabrics, all of which are \$18 per metre or less. We have the latest ranges from Riley Blake, FreeSpirit, Rowan, Marcus Fabrics, Hoffman Fabrics and many more. We carry Bernina, Brother, Janome and Husqvarna Viking sewing machines to suit everyone, from the novice to experienced quilters, and we have technicians on site to deal with servicing and repairs. You'll also find a range of threads, haberdashery and gadgets galore. We also exclusively stock Heidi Ho Patterns, along with the widest range of handbag hardware so your bags can achieve that professional finish.

**Staff picks:** The Fabric Control Tool, RRP\$15, can be used for anything and everything — best kept beside your sewing machine at all times so it's there when you need it! It's great for holding fabric in place when trying to get those tricky bits, and because it's steel it won't bend and holds firm. One end rolls up and the other down, making it perfect for a left- or right-hander.



## 8. Faeries in My Garden — Shorncliffe

**Address:** 70 Park Parade, Shorncliffe Qld 4017

**Phone:** (07) 3869 0808

**Email:** shopatfaeries@bigpond.com

**Website:** www.faeriesinmygarden.com.au

**You'll be welcomed by:** Lesley and Kevin McConnell

**What's great about Shorncliffe:** Shorncliffe is an historic and picturesque northern suburb in Brisbane, situated on the bay. Grand old houses line the waterfront and overlook the parks and the area boasts interesting eateries, cafes, gift shops and restaurants. Cabbage Tree Creek empties into the bay and provides ideal fishing and boating facilities for families to enjoy. Strolling along "Lover's Walk" has been the practice for many people since the late 1800s, but today the "lovers" are replaced by joggers, picnickers and people out for an afternoon's recreation.

**What you'll find in store:** Our shop is an Aladdin's Cave of quilting and embroidery treasures. Floor-to-ceiling shelves groan with beautiful fabrics, with a special emphasis on romantic florals and pretty designs. Samples of Lesley's original project designs are to be found in almost every corner of the shop and we have patterns of these designs, as well as kits on offer.

**Staff picks:** Our brand-new block of the month design, *M'Lady's Dressing Room*, is a queen-size quilt with an Edwardian flavour. This design is offered in a choice of



aubergine or black and its graceful images, worked in embroidery and water-colour pencil painting, evoke this age of elegance.



## 9. The Quilters' Store, The Embroiders' Store — Salisbury

**Address:** Unit 4, 286 Evans Road, Salisbury Qld 4107

**Phone:** (07) 3875 1700

**Email:** sales@tqes.com.au

**Website:** www.tqes.com.au

**You'll be welcomed by:** Leah and our friendly staff

**What's great about Salisbury:** A suburb of Brisbane, Salisbury is located 11km south of the CBD, with excellent public transport options. Bordered by Toohey Forrest and with many parks, nature is always evident. There are lots of places nearby to stop for lunch.

**What you'll find in store:** Here at The Quilters' Store, The Embroiders' Store, we have more than 9000 (and counting) bolts of patchwork and quilting fabric. Add to this hand-embroidery threads, needlework fabric, beads, needles, ribbons, trims, fringes and tassels and you'll find your crafty needs covered. We pride ourselves on being the specialists in all things hand embroidery and our fabric range for the patchwork and quilter is second to none. For the personal shopper, we have an absolute treasure trove showroom set up here on the south side of Brisbane, and if you are not local, all of our products can be found in our online store.

**Staff picks:** We have an extensive range of Kaffe Fassett Collective fabrics with more than 800 bolts in stock.



We also stock, exclusive to The Quilters' Store, Kaffe Collective 5in- and 10in-square packs and 2½in x width of fabric strip packs in two colourways: *Octopus's Garden* and *Sunglow*. The fabrics in the pack may change from time to time depending on availability.

## 10. Precious Time — Toowoomba

**Address:** Cnr David and Holberton Streets, Toowoomba Qld 4350

**Phone:** (07) 4633 4748

**Email:** precious.time@iprimus.com.au

**Website:** precious.timequilts.com.au

**You'll be welcomed by:** Lisa (owner) or Majella who works in the store and has over 20 years of experience designing patterns and making quilts.

**What's great about Toowoomba:** Toowoomba is a lovely weekend getaway or day trip for those quilters looking to get away for the day. Carnival of Flowers in September is a fabulous time to visit to see the gardens in all their glory, as well as enjoying the Wine, Food and Flower Festival. We have fabulous graffiti to enjoy in the city streets, antique shops to potter around in, beautiful parks to picnic in and great cafes and restaurants to enjoy.

**What you'll find in store:** We stock an eclectic range of fabrics to please most quilters — from soft reproductions to modern prints — and we stock a fabulous selection of solids and designs from Tula Pink, Kaffe Fassett Collective, Jennifer Paganelli and French General. Majella also offers a longarm quilting service through the store and is a very popular and intuitive quilter who understands the importance of the marriage between the quilt and the quilting. We also offer a binding service for those who are either time poor or wish to have their



quilts returned completely finished, ready to gift or place straight on the bed.

**Staff picks:** At the moment we are in love with our collection of aged muslins — soft, earthy tones that make you want to wrap yourself up in them! So versatile and perfect for the boys in our lives, who can be hard to find fabrics for at times.



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## Strictly quilts

**T**he ninth Strictly Quilts exhibition was held in the northern Victoria city of Wangaratta recently to coincide with this year's Stitched Up Textile Festival. More than 200 quilts, representing a year's work by members of seven local craft groups, were on display over the 10 days of the exhibition.

Quilts ranged in style from traditional to modern art quilts, featuring techniques such as hand and machine piecing and appliqué, fabric painting and dyeing, and

hand and machine quilting. Several groups exhibited quilts made in response to member challenges and the Strictly Quilts challenge of a pre-1900 block together with its history saw various interpretations of Civil War and Underground Railway blocks.

A highlight of the exhibition was a display of brightly coloured and intricately quilted works by Melbourne textile artist, Deb Layt.

**Reporter:** Donna Hughes



**ABOVE LEFT:** Among the quilts made by Deb Layt that were hung as part of a special display in this year's exhibition was this 2010 masterpiece entitled *Dance of the Butterflies*.

**ABOVE:** Pam Cook designed her quilt to mimic leadlight windows. 75in square.

**LEFT:** *Art Quilt? Art Quilt!* is an original design by Donna Hughes. 53in x 77in. Made from cotton fabrics that Donna hand-dyed herself.



# Labours of love

**F**rom August to October this year, the Hazelhurst Regional Gallery & Arts Centre in the Sydney suburb of Gymea showcased more than 30 quilts from the mid-1800s to the present day in its exhibition entitled Labours of Love.

It included heritage quilts on loan from the National Gallery of Australia, the Powerhouse

Museum, the National Trust of Australia (NSW), Australian War Memorial and the National Museum of Australia, as well as select examples from regional museums.

Interspersed within the historical pieces were contemporary works by 11 Australian artists including Judy Hooworth, Pamela Fitzsimons and Carolyn Sullivan.

*A close-up of a segment of Aunt Clara's Quilt, made by Clara Bate of Ginkin, NSW, in the period 1890-1915. This quilt was loaned for the exhibition from the collection of the Museum of Applied Arts and Sciences, Sydney.*



Adrienne Doig was one of the contemporary quilters whose work was included in the exhibition. This piece is entitled *The View (Honeycomb)*. 71in x 60in.



Photo: Sotha Bourn

# Good works in Kadina

**T**he Northern Yorke Peninsula Quilters, based in the rural/regional area of Yorke Peninsula, SA, have been sewing up a storm, making dozens of quilts to gift to community organisations. Their efforts have been recognised by their local council, which has made a restored heritage building available for their use, enabling them to meet, display and quilt at any time of the week, day or night!

In the past 18 months, they have distributed quilts to the Salvation Army, St Vincent de Paul, Uniting Care, aged care homes and hospitals, and donated quilts to the Dragon Boat Club, Evita and Lions Club to raffle as fundraisers.

They were delighted to receive a new sewing machine donated by Toyota recently, which supplements the two "old, temperamental" machines that members who are unable to carry their own sewing machines to meetings use to make quilts. **Reporter:** Tracey Browning



Members of the Northern Yorke Peninsula Quilters with their new Toyota sewing machine: (standing, l to r) Tracey Browning, Margaret Partington (Gifting Quilts coordinator), Maxine Koch (President); (sitting) Denise Hill.



# Orienting to the Orient

Australian quiltmakers were well represented at the 2015 China International Patchwork Invitational Tournament and Patchwork Arts Show held in Beijing last month. High-profile textile artist, Sue Dennis, travelled to the exhibition, held at the Beijing International Exhibition Centre, and displayed 10 of her quilts along with works by Eileen Campbell, Lucy Carroll, Kay Haerland, Brenda Gael Smith and Linda Steele.

*A Hot Land was one of the quilts that Sue Dennis exhibited in Beijing last month.*



# Celebrating life in the Big Apple and beyond

New York-based quilt shop and gallery, City Quilter, has continued to celebrate the city it calls home by releasing more fabrics featuring iconic images of the Big Apple. We're loving the *Bright City* design, which includes a range of famous NY sites such as the Empire State Building, Brooklyn Bridge, the Statue of Liberty and Central



Not only does the *Bright City* fabric offer lots of options for featuring NY landmarks in your project, it comes with a fabulous border print of yellow cabs.

Park. And in its first expansion beyond New York, City Quilter has released *Susy's Paris*, with motifs of the Arc de Triomphe, Avenue des Champs Elysees and Moulin Rouge among many others. What next? Perhaps if *QC* readers flooded their Facebook page with requests, City Quilter may see their way clear to creating fabrics that honour Coober Pedy, Gundagai, Grong Grong, Goondiwindi or Wangaratta!

You can find City Quilter online at [www.cityquilter.com](http://www.cityquilter.com) or phone for the cost of a call to Sydney on (02) 8005 0292. (The call will be forwarded at no additional cost to you to the NY shop — so keep the time difference in mind when you phone.)



The first non-New York city fabric in City Quilter's *City Collection* celebrates Paris. We want to see designs for Bong Bong, Dunedoo, Manangatang and Wonglepong too!



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# Using metallic threads for machine appliqué

By Deborah Louie

I love machine appliqué and playing with my decorative stitches. I use the stitches with both their default settings and also adjust them to really push the pattern to its limits for special effects. To date, I have mostly used cotton, polyester, silk and rayon threads on my work, all with splendid results. Thanks to Hobbysew, I was given a box of metallic threads to see what I thought.

Years ago I used a polyester gold thread instead of a metallic gold thread for machine work as I found the metallic difficult to use in the machine. The polyester didn't have the same shine that the metallic had, but it was strong and did not constantly break while stitching. So I have been hesitant to try metallic

A selection of Madeira metallic threads



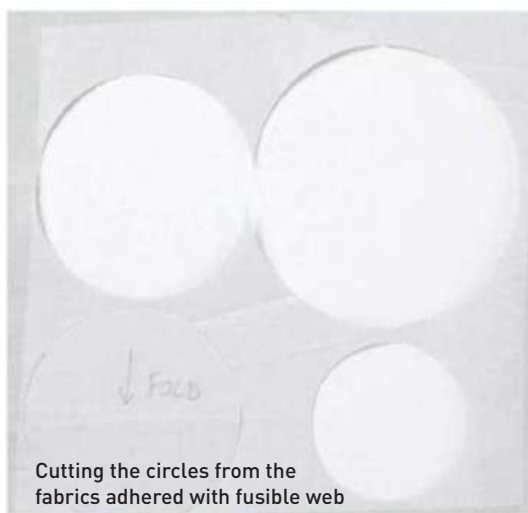
threads again, but with the advances in thread technology in recent years, I thought it was time to give them a good work out again. I am so glad I did — I had a lot of fun experimenting.

I have put them to the test while making the circular, interlocking modern appliqué block shown on page 120. To make the block, I used six fabrics for the circles —

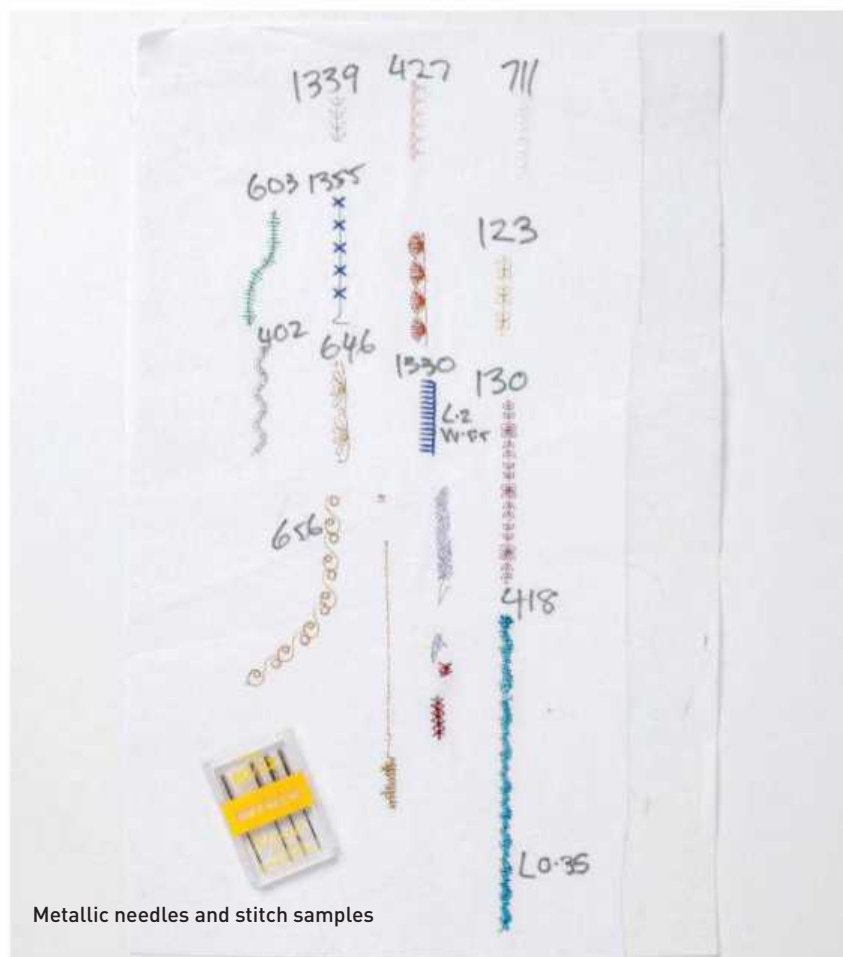
EZ Quilting Easy Circle Cut and EZ Quilting rotary cutter



Cutting the circles from the fabrics adhered with fusible web







Metallic needles and stitch samples

four purples, one turquoise and one grey, on a textured black print background. I cut squares of fusible web roughly 8in and ironed them to the wrong side of the six fabrics.

I used the EZ Quilting Easy Circle Cut plastic template with which you can rotary cut circles and half circles ranging from 2in to 10in. I chose circles of 2in, 3in and 4in for this project. The template has slits inside where the EZ Quilting rotary cutter with its high-profile blade fits inside the groove. It's very easy to use. For full circles, fold the fabric (with fusible web attached) in half and place the fold on the dark fold line on the ruler. Choose the size you're after and then, starting at one side, slowly cut in that groove with the rotary

cutter. Hey presto! Perfect circles! I cut 16 circles out of the six fabrics and then removed the paper backing from the circles and ironed them into a pleasing arrangement. Then I applied a strong stitch and tear stabiliser sprayed onto the wrong side of the fabric with 505 basting spray and I was ready to start appliquéing. Without stabiliser, the stitches will not be supported and will not lie flat on the fabric, causing puckering. This can also happen if the stabiliser is too light.

I filled the bobbin with white Bobbinfil thread (which is what I use for my other machine appliqué). This is a fine polyester that does not bulk up the stitches. I used a Bernina 720 sewing machine that has a throat stitch width of 5.5mm.

I used two attachable machine feet while appliquéing – an open-toe embroidery foot, which works for all patterns on the machine that have a stitch that sits either to the left or right side. This way I can guide the fabric to the edge of the foot every time, as shown in Photo 1 on page 120. The other foot I used was a plastic base foot #34 (reverse-pattern foot with clear sole), which has a centre line marked. This allows patterns that go left and right of the centre position of the needle to be placed easily on the fabric's edge (see Photo 2). These types of attachable feet are available for most brands of sewing machine or they can be purchased as optional extras.

I used a brand-new size 80 metallic needle. A metallic needle has a large eye that stops the thread heating up and shredding while going through the needle. Using this needle saves frustrating breaks and, in my case, lots of anger!

When I am decorative stitching, I always have some spare fabric and stabiliser – a test piece – and stitch out every stitch before I work on my projects. I tend to write the number of the stitch on the fabric just in case I really like the design and want to use it again, perhaps with a different-coloured thread. I try the default setting on the machine first, then perhaps play around, adjusting the width and the length for different results. You don't have to use what the manufacturer of your machine sets for the width and length; see what your machine can do.

I have used three different Madeira metallic threads in my sample. The first is Metallic Madeira Gold 6. This 200m spool



is made of 80 per cent Viscose and 20 per cent metallic. It has a high lustre so looks very shiny and expensive. I decided to take pressure off the thread delivery to the needle, so instead of using either the horizontal or vertical spool holders, I chose to sit the thread on its base in a box, mug or glass at the back of my machine. I then placed it through the top thread hook, then into the take-up lever delivery (see Photo 3). This way there is no tension on the thread it delivers to the machine and it flows beautifully.

If you don't have a hook at the back, take a safety pin, close it and tape the eye end to the machine, then run the thread through the eye to the take-up lever. Or you can purchase a spool holder that has different thread-delivery systems. These are pricy and I personally like the box.

With some stitches, I lowered the top tension slightly from 4.5 to 2.5. I did this if the bobbin thread came up to the top. Reducing top tension is a smaller number on all machine

models. It's okay to adjust the tension dial — that is what it is there for! And for all stitches, I set the speed of the machine at slow to medium. I did not sew at top speed as these are specialty threads and need to feed through the machine gently.

I stitched a flower chain #123 around one of the circles in the Metallic Madeira Gold 6 and there were no breakages. The next thread I tried was a beautiful white pearl 70 per cent Polyamide and 30 per cent metallic. I threaded the machine in the same way as the gold metallic and again had no breakages.

Then I tried the Madeira Spectra, which is a holographic-effect thread. I was anticipating this thread could give me problems but I was wrong — it was fantastic. I even did a dense satin-stitch pattern which looks like grass, which came out beautifully. This thread shines really brightly and looks very glamorous.

With all the threads working really well I thought I would try moving the fabric slowly as I stitched to get some



Deborah's sample piece with appliquéd circles stitched with a variety of Madeira metallic threads in different decorative stitches

wavy movement inside the circles. It worked a treat.

I'm now hooked on metallic thread for that bit of glamour and sparkle in my appliqué quilts. The colours available are vast. There is even a variegated metallic. So next time you're shopping for threads, perhaps consider trying some out for yourself.

*Happy Quilting  
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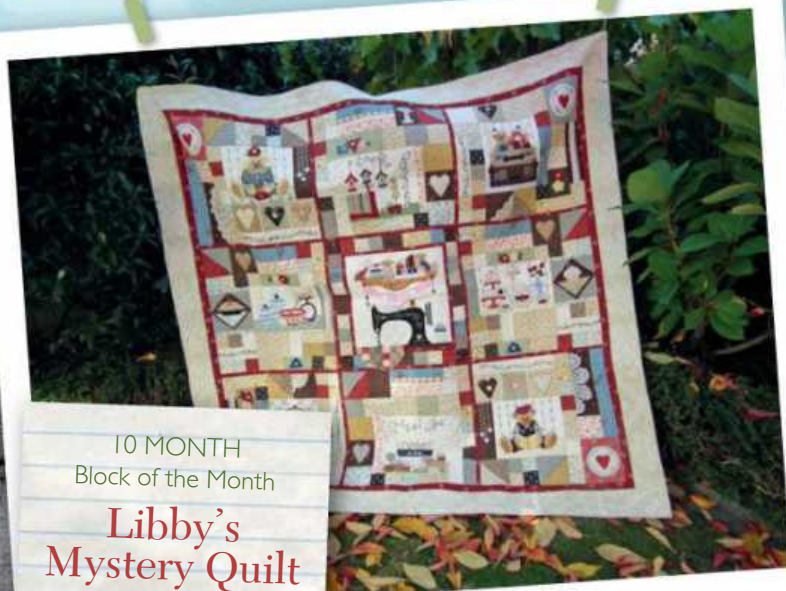
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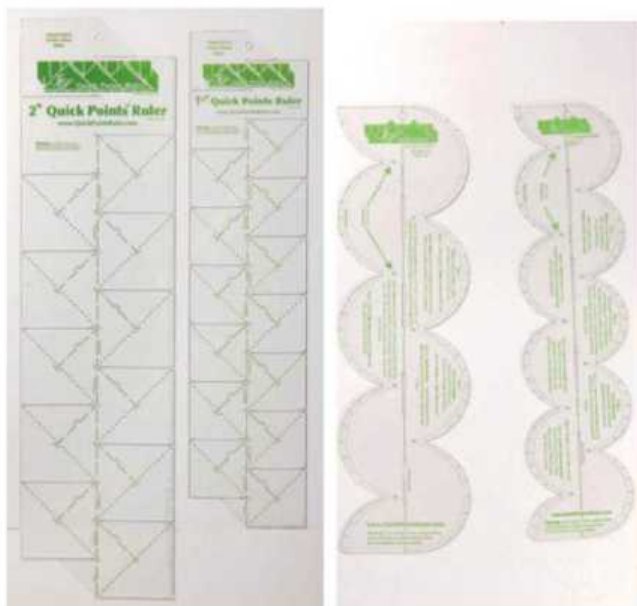
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# Quick Points Ruler

Driven by Michelle Marvig



Quilts, clothes, bags, cushions, tea towels and any number of other items could be candidates for a Quick Point Ruler embellishment. Two styles of rulers are available — Prairie Point and Scallop, in a variety of sizes. The concept behind them is to make lengths of fabric into shaped edging, faster and easier.

The original ruler design for the Quick Point company was the Prairie Point Ruler, which is available in three sizes: 1in, 1½in and 2in. The traditional way to make a prairie point is to cut an individual square, fold it in half, and half again to form a triangle. These individual triangles then need to be placed along the edge of the quilt, or project, and evenly spaced, before stitching.

The Prairie Point Ruler takes away a lot of the work. Strips are cut at the width of the ruler being used, which is four times the finished height of the prairie point. The ruler is placed on top of the strip, and cuts are then made in the slots along the length of the ruler. Continuous lengths

are made by joining strips at 45 degrees before you start cutting, and simply moving the ruler down the length, aligning the last cut from the previous placement with the first slot in the ruler, to keep the cuts even.

The ruler is a softer acrylic than the straight-edge rulers that quiltmakers typically use. The slots have a teardrop in the end to allow your blade to cut right up to the end of the slot. I did find that a 28mm rotary cutter worked better in the slots, as it could cut further due to the shape of the blade. Mathematically, the ruler size as stated is the finished height of the prairie point. Therefore, the base is twice the height: 1in prairie point has a 2in base length, 1½in prairie point has a 3in base and the 2in prairie point a 4in base.

Once all the fabric is cut, it is taken to the ironing board. Placed on the board, all the squares are folded in half along one diagonal, in the same direction. It's suggested that spray starch should be used to keep the folds in the fabric. A second diagonal halfway fold creates the triangles. At this point, you have folded triangles to the left and right of the middle of your fabric strip. The strip is then folded in half to create the finished edge, as shown in Photo 1. However, you have two options at this stage: either to simply fold up and leave one triangle behind the other triangle, or to overlap the triangles, by placing the end of each triangle inside the adjacent triangle.

Once the design has been chosen, place a little appliqué glue on the loose, lower point of each triangle to hold it in place. This is much easier than millions of pins in a long run of prairie points. A third option is to fold the squares in half horizontally first, then fold the two top corners down to the mid-point on the bottom to create the prairie point with a centre fold. For even more impact, join two contrasting colour strips to make the width required. For a 1½in prairie point, two 3¼in strips are required ( $6\text{in} \div 2 + \frac{1}{4}\text{in}$ ). The middle seam is pressed open and the centre line of the ruler placed on the seam, cutting as before.



**Photo 1:** Strip showing cutting at the bottom and, working towards the top, the stages of pressing the prairie points.



The prairie points make fun embellishments. They can be sewn in rows to make a full, textured cushion, or cushion trim as I have done (see Photo 2). This type of application could be used on garments, bags, placemats or even inserted into seams on quilts. They can also be placed around the edge of a quilt and encased in the binding seam to make an attractive, textured flange (see Photo 3). There are two options for using them around the edge of a quilt. If the final edge of the outer border is not quilted, you can place the prairie points along the border and stitch with a  $\frac{1}{4}$ in seam. This can then be folded back to give the finished edge on the front. The batting would need to be cut to the same size as the border, then the backing folded over to meet the seamline on the prairie points and hand stitched. Or you could use a bias strip to attach the prairie points to the edge of the quilt, rolling it to the back to leave the triangles extended past the edge of the quilt.

The second type of ruler from the Quick Points Ruler Company is a Scallop Ruler. Also available in three sizes – 1in,  $1\frac{1}{2}$ in and 2in – this ruler works on a similar principle: that is, you will make a two-sided scalloped-edge strip that will be folded in half for use in the same manner as the prairie points. To create scallops, two strips are placed right sides together. The Scallop Ruler is placed on top of the fabric that will be the inside of the scallops. You then draw

around the curved edge, moving down the strip, also using the holes in the ruler to mark the end of each curve. Down the middle of the ruler is the centre line, which also needs to be marked, as it is the cutting line once the stitching is complete. To stitch, use your  $\frac{1}{4}$ in foot, drop your stitch length and sew  $\frac{1}{4}$ in inside the drawn line, making one stitch across at the dots marked at the turning of the curve. This is important, as it gives space on the point when the scallops are turned through. The excess fabric is trimmed and points are clipped into, before pulling the two layers apart and cutting the single layer along the centre line. The scallops are then turned through and pressed.

Teflon Scallop Pushers are available and would make this job quicker, as they are simply inserted into each scallop to give the shape and left inside the scallop while it is being pressed. Scallops can be used in the same manner as the prairie points, but they also have enough depth in the middle, between the ends of the curves, to be used as a funky binding on a quilt (see Photo 4). I did consider topstitching the scallops, however the front and



**Photo 2:** London cushion using 2in Quick Points.



**Photo 3:** Using the prairie points as a flange on the edge of a quilt.



## Road test

back do not align so this is not an option.

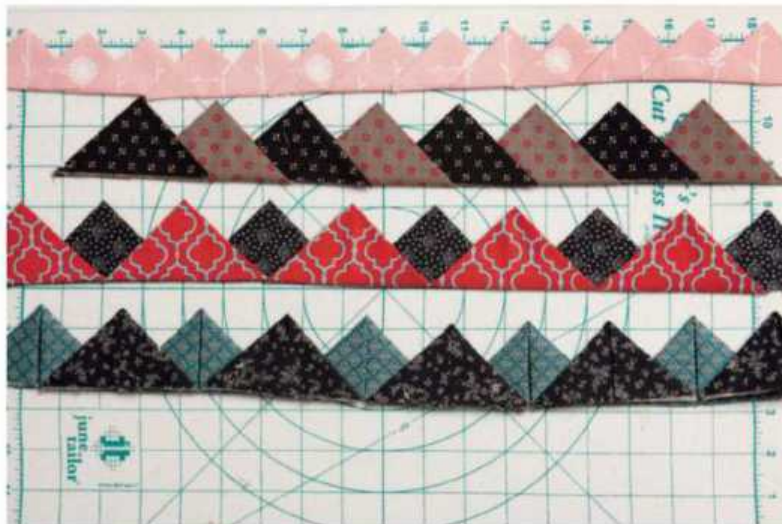
Both the Quick Points Prairie Point and Scallop Rulers were fun to play with and would add wonderful texture to a project. Full instructions come with the rulers,

however many tutorials using the rulers can be found on the internet.

*These rulers are sold in Australia by Annie's Designs. They can be found at [www.anniesdesigns.com.au](http://www.anniesdesigns.com.au)*



**Photo 4:** Binding a quilt using the Scallop Ruler.



**Photo 5:** Just some of the possibilities to be made using the Quick Points Prairie Points ruler: (top to bottom) 1½in Quick Points, 2in Quick Points, 2in Quick Points, 2in Quick Points

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Road tested in *Quilters Companion* #75 - page 120



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# Quilted Gifts

# Inspiration for gifts this Christmas



## Quilted Gifts

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## WHAT'S INSIDE:

- \* Use your scraps and your love of English paper piecing to make Heather's Fresh Cut Hexies cushion, or Brigitte Giblin's gorgeous Honeycomb Patchwork bag.
- \* If you adore Christmas, the Secret Santa wall hanging by Bronwyn Hayes will get your fingers itching to stitch.
- \* Five different quilt designs for children feature a variety of subjects, from zoo animals to a flying squadron of aeroplanes and, of course, dinosaurs, plus sew much more...

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Happy Hollow Designs are a constant Christmas favourite of ours. We have the *Poinsettia Passion* pattern with a finished size of 36in, which will create a beautiful centrepiece or wall hanging. *Topsy Turvy Reindeer* is a wonderful table runner pattern that uses easy raw-edge appliqué and is a quick project. We also love the *Pinwheel Holly Wreath* pattern. It is a simple construction which uses pinwheel blocks and has options for many decorating ideas (approximately 24in when finished). We have plenty of other patterns available so visit us in store Monday–Friday 9.30am–5.30pm and Saturday 9am–4pm, closed public holidays.





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## Gum Valley Patchwork

**Address:** 486 Princetown Road, Cooriemungle Vic 3268

**Phone:** 0427 943 201

**Email:** sales@gumvalleypatchwork.com.au

**Website:** gumvalleypatchwork.com.au

Gum Valley Patchwork's owner Linda has created her second hexagon quilt, *Elenor Jean*, after the success of her first, *Dear Prudence*. After winning Best in Show at the Victorian Quilters' Quilt Showcase in June 2014, and the AQC Bernina Best in Australia award in April 2015, *Elenor Jean* is now available as a pattern booklet, exclusively from Gum Valley Patchwork. The quilt is comprised of approximately 22,500  $\frac{1}{4}$ in hexagons and is an original design. The booklet contains the pattern along with tips, hints, methods and processes on how Linda made the quilt, along with information on Linda's grandmother and mother, after whom the quilt was named.

### Measurements/

**sizes:** 196cm x 173cm.

**Price:** \$19.50 plus \$3 p&h.



## Craft Depot

**Address:** 2 Railway Street, Pennant Hills NSW 2120

**Phone:** (02) 9980 8966

**Email:** mailorders@craftdepot.com.au

**Website:** www.craftdepot.com.au

Wow! Our 19th Anniversary Sale is here. As always, we have fabulous savings on all patchwork fabric, leading sewing-machine brands, haberdashery and more. The sale is in store and online for the entire month of November 2015. Sale items are on sale for a limited time only or while stocks last.



## Brother Australia

**Phone:** 1300 880 297

**Email:** brothermarketing@brother.com.au

**Website:** brother.com.au

With sophisticated features in a compact package, the Innov-is NV1800Q computerised sewing and quilting machine allows your imagination to run free. Part of Brother's new NV series, the range is an exciting new chapter for sewing enthusiasts. Take advantage of the 290 built-in stitches or make your own with the Brother-exclusive My Custom Stitch feature. Whether you're sewing silk or denim, the Automatic Height Adjuster (AHA) feature will help deliver smooth, even stitches every time. Quilters will delight in the large workspace and range of accessories, including a wide table that makes quilting fun and easy. You'll also love the pivot function, which allows you to keep your hands free to rotate your fabric for virtually perfect corners. An exciting new chapter begins with the Innov-is NV1800Q!

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## A Little Patch of Country

**Address:** 63 Princes Highway, Trafalgar Vic 3824

**Phone:** (03) 5633 2311

**Email:** sales@littlepatch.com.au

**Website:** www.littlepatch.com.au

The *Strata* tote bag can be made in various sizes and styles simply by getting creative with your fabrics, measurements and trims. You can use scraps from your stash or purchase coordinating fabrics. It's so easy to customise your bag to make it unique. Some options are: use wider pieces of fabric, use



different lengths of fabric, different colours and widths in the strata bands, use the same colour for the stratas and binding, add a strip of contrast between each change of colour, or bind the edge of the handles in a contrast colour. There are plenty of other options — the only limit is your creativity.



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**Woodland Park**

"Woodland Park" is a beautiful children's fabric range designed by Christine Sharp and Rachael Wright from Kids Quilts. Five patterns, from wall hangings to bed quilts, have been designed to accompany the fabric. 'Goodnight Owl', 'Nuts About You' and 'Woodland Park' are three of the patterns ranging in price from \$15-\$30.

Kits are available for each of the designs and details can be found on our website. Fabric is \$23/m.

**For further information contact:** Cath and Pat Guilfoyle,  
Onpoint Patchwork & Needlecraft, 61a Station St, Waratah NSW 2298  
Telephone: 02 4968 0094 Email: [shop@onpointpatch.com.au](mailto:shop@onpointpatch.com.au)

[www.onpointpatchworkandneedlecraft.com](http://www.onpointpatchworkandneedlecraft.com)



## BeBe Bold: Japanese Textiles & Craft

**Phone:** (02) 6621 9188

**Email:** contact@bebebold.com

**Website:**

www.bebibold.com

Boromono describes the recycling of scraps of fabric used to extend the life of a cloth. Inspired by this tradition, Jane has introduced boro techniques into her work featured in BeBe Bold's Boro Key Rings, a functional and fun introduction to boro. BeBe Bold also has the Tulip Needles Gift Set with six individual boxes of patchwork pins, quilting, appliqué, sewing, embroidery and milliner's needles. With a long tradition of quality, Tulip needles make the perfect gift for anyone who enjoys textiles and craft.

**Measurements:** Boro Key Rings vary from small 40mm to large 50mm.



## Clover

**Phone:** +81 6 6978 2220

**Email:** info@clover-mfg.com

**Website:** www.clover-mfg.com

Introducing the Clover Patchwork Scissors (mini). These scissors are ideal for your fabric-cutting needs, with the pointed tip perfect for fine cutting and trimming. The heavy blades make it easy to cut through several layers of fabric with precision and are great to use for chenille quilting, appliqué, sewing and crafts.

**Measurements/sizes:** The mini scissors measure 11.5cm.

**Price:** RRP AUD\$40.



## The Village Patch

**Address:** 49 High Street, Maldon Vic 3463

**Phone:** (03) 5475 2391

**Email:** enquiries@villagepatch.com.au

**Website:** www.villagepatch.com.au

*Raspberry Tea* is a delicious cream and raspberry sampler quilt by Sue Daley featuring her stunning range of fabrics, *Raspberry Parlour*. This gorgeous quilt incorporates needleturn appliqué and English paper piecing, making it a lovely hand-pieced project with lots of variety. The kit includes all fabric for a quilt top as shown in the original pattern, book, all acrylic templates and papers. Contact us for more information.

**Measurements:** 69 x 69in.

**Price:** \$315 for kit plus p&h.



## JJ's Crafts

**Address:** 243 Gloucester

Street, Taradale, Napier

4112 New Zealand

**Phone:** +64 6 844 0680

**Email:** info@jjscrafts.co.nz

**Website:**

www.jjscrafts.co.nz

Every month is Christmas at JJ's Crafts! This month we're featuring our latest kit, *Christmas Chandeliers*. In each kit there is enough fabric to complete six dainty Christmas chandeliers for your Christmas tree. Check out our website to see what else you can make, including table runners, wall hangings, Father Christmases, Christmas stockings, Christmas decorations and stitcheries — the choice is endless! All kits come with fabric and accessories to complete most of your projects. Come visit our new relocated shop in Taradale, Napier — the brightest shop in the centre.





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## Bernina Australia

**Contact address:** Unit 10, 15 Carrington Road, Castle Hill NSW 2154

**Phone:** 1800 237 646 or (02) 9899 1188

**Email:** bernina@bernina.com.au

**Website:** www.bernina.com.au

Take all the stress out of your patchwork piecing with the Bernina Foot and Guide #97 and #97D. Bernina Patchwork Feet are designed for straight stitching and are ideal for sewing  $\frac{1}{4}$ in or  $\frac{1}{8}$ in seam allowances, as well as top stitching. Available in two versions, the Patchwork Foot #97/97D is intended for Bernina machines that have a maximum stitch width of 9mm. The compression of the sole and the feeding system are well matched for the most accurate feeding and stitching when piecing patchwork blocks on a 9mm Bernina machine. The Patchwork Foot #97D is designed to work with Bernina

machines equipped with the Bernina Dual Feed feature.

The foot also has several markings that allow you to use the foot for more than one feature. The left portion of the foot includes markings on the front inner toe that are  $\frac{1}{4}$ in from the centre needle position. The groove on top of the foot indicates  $\frac{1}{8}$ in from the centre needle position, while the outer side of the foot is  $\frac{3}{8}$ in from the centre needle position. On the right portion of the foot, the markings from the front inner toe is  $\frac{1}{8}$ in from the centre needle position, while the front outer side of the foot is  $\frac{1}{4}$ in from the centre needle position. Notched into the side of the foot are markings indicating the needle line as well as the distances  $\frac{1}{4}$ in in front of and behind the needle.

These markings facilitate the turning of 90° corners and sewing mitred corners.

Included with the Patchwork Foot #97/97D is a moveable seam guide that is separate from the foot and is simply attached to the sewing bed of the machine to the right of the feed dogs. This makes sewing perfectly straight  $\frac{1}{4}$ in seam so easy. It is especially helpful for beginners, as it makes it possible to sew precisely aligned hems and seams, even on long pieces of fabric. It offers extra support to experienced piecers too. The Straight Stitch Plate is also recommended when working with the Patchwork Feet. This seam guide is the ideal partner for Patchwork Foot #37 from the Bernina special sewing accessories range, as it can be purchased separately; this combination allows you to create professional-quality patchwork projects in next to no time.





## Margaret's Fabrics

**Phone:** (03) 5627 6220

**Email:** [contact@margaretsfabrics.com.au](mailto:contact@margaretsfabrics.com.au)

**Website:** [www.margaretsfabrics.com.au](http://www.margaretsfabrics.com.au)

Margaret's Fabrics has a brand-new candlewicked block of the month, *Butterflies and Flowers*. It includes 25 unique designs that have been printed in a washout ink ready for you to embroider. This queen-size block of the month is a 12-month program in which you will receive the 25 pre-printed fabric squares, heirloom thread, needles, 30m of lace, fabric for the borders, binding and backing and instructions for only \$35 per month. We also have a large range of books and kits to meet your candlewicking embroidery needs.



## Carolyn Konig Designs

**Address:** 85 Brewer Street, Wodonga Vic 3689

**Phone:** (02) 6059 1702

**Email:** [sales@carolynkonigdesigns.com](mailto:sales@carolynkonigdesigns.com)

**Website:** [www.carolynkonigdesigns.com](http://www.carolynkonigdesigns.com)

Imagine the early settlers from the mid 1800s carrying their baskets filled with freshly picked fruit from the orchards down the soft rolling hills on a late summer's day. This beautiful quilt, *Summer Haze 1800s*, designed by Carolyn Konig, can be made by hand or machine and features nine-patch blocks with a flower basket border. Carolyn has used soft earthy colours in browns, teals, pinks and her unique stained fabric to give the look of a well-used quilt from the 19th century. The original quilt is located in the Grand Rapids Public Museum, USA. More than 65 fabrics are used to recreate this incredible quilt.

**Measurements:** Finished quilt size is 60 x 68½in.

**Price:** Kit including pattern and all fabric for quilt top as per picture is \$270.



## A Piece of Cloth

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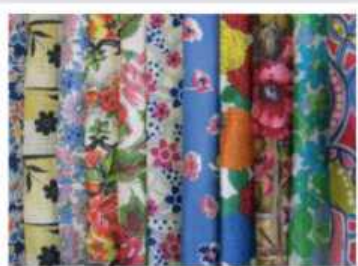
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A Piece of Cloth travels the world to find you interesting and unique fabrics for all your quilting and craft projects. We specialise in genuine pre-1960s cottons, antique and vintage quilts, tops, fabrics and feed sacks from the United States. They are perfect for quilters interested in vintage quilting, restoration or just owning a piece of the past. We make a selection of these available online or from our studio in Geelong, Victoria, by appointment only. Each one of the fabrics we stock is individually selected on our international buying trips based on the strength and uniqueness of the print. We believe in quality not quantity so many of our wonderful fabrics are in short supply. If you are looking for something special for your next project, visit our website or book an appointment for the studio.

### Measurements:

Fabrics come as remnants, yardage, feedsacks and some quilt tops.



## Tailormade

**Phone:** 1800 227 072

**Email:** [tmenquiries@tailormadecabinets.com.au](mailto:tmenquiries@tailormadecabinets.com.au)

**Website:** [www.tailormadecabinets.com.au](http://www.tailormadecabinets.com.au)

Tailormade Elements Sewing Furniture comes in five pieces of stylish sewing furniture separates that allow you to create the perfect sewing space for your home. Select from the spacious sewing table, the flat-top storage cabinet, four tote-style drawers that offer snag-free storage for project essentials, plus shelf space for upright storage of books and patterns. The sturdy and stable cutting table has loads of storage and has a large surface area designed at a height to minimise back fatigue while cutting. The clever corner unit will maximise storage and add to your usable working surface, and the new small table is perfect for that second machine or overlocker. All pieces are made from quality MDF with a woodgrain melamine veneer in bright white, are flat-packed and have easy and clear assembly instructions. Mix and match pieces to suit your space and your sewing style or package the pieces you want and save!





# THE Basics

Before you embark on any quilting project and especially if this is your first quilt, you'll need to make sure you have all the equipment and knowledge necessary for a successful project. Many of the items required are normal sewing supplies and any special tools for quilters can be found in your local quilt shop.

## Tools Of The Trade

**Sewing Machine** – Any machine can be used for quilting. It is helpful to have a darning foot as an attachment for the machine for free machine quilting.

**Iron and ironing board** – Make these readily available near your sewing machine so that all seams can be pressed to assist in accurate piecing.

**Needles** – Most quilters favour a 'between' needle, size 8-12 for both hand-sewing and hand-quilting. Size 12, the smallest size, is usually used by very experienced quilters.

**Sewing Thread** – Use any cotton or cotton-covered polyester thread. For machine quilting, use cotton, cotton-covered polyester, monofilament or decorative threads.

**Scissors** – Have one pair with sharp points for cutting fabric and a second pair for paper.

**Marking Tools** – Quilters use marking tools for varied processes during quilting.

Keep on hand hard and soft lead pencils and fine-tipped permanent marking pens. Many specialist marking tools for quilters are on the market, including chalk pencils and water-erasable markers and it's best to experiment with several different types to see which suits you best. It's most important to test every marker before using it.

**Rotary Cutter and Mat** – These tools quickly and accurately cut strips, squares, triangles and diamonds for patchwork. Always use your rotary cutter with a mat. **Quilter's Ruler** – This acrylic ruler is used with the rotary cutter and allows you to cut perfectly straight lines. There are many sizes available and it's a good idea to gradually build up a collection. To begin with, choose a 14in x 4½in ruler with ¼in divisions and 45° and 60° angles and a 6½in square ruler again with ¼in divisions.

**Template Plastic** – This is used for making templates. The frosted side of the transparent plastic can be drawn on with pencil.

**Quilting Hoop** – These have a greater

diameter and are deeper than an embroidery hoop to cope with the thickness of the quilt. The quilt is stretched in the hoop when hand-quilting.

**Quilting Thread** – A 100% cotton thread that is stronger than normal sewing thread and is used when quilting by hand.

**Thimble** – Use a thimble to protect your finger when pushing the needle through the three layers of the quilt.

**Safety Pins** – Have several hundred 1in or 1½in nickel-plated safety pins available for pinning the three layers of the quilt together prior to quilting.

## Basic Skills

### Preparing The Fabric

Most quilters prefer to use 100% high-quality cotton fabric for their quilting. Today there are many fabric manufacturers catering to the quilting industry and small specialty shops as well as large chains have extensive ranges of quilting fabrics, both plain and patterned.

Once you've selected your fabric, take the time to wash it to avoid any shrinkage or colour runs, then press it well just before it is completely dry and before you begin marking and cutting it. Some quilters prefer to use their fabric unwashed as they find it easier to machine piece, and they like to achieve a slightly crinkled, antique look when the quilt is first washed.

### Rotary Cutting

Whether you are using templates to mark the fabric or template-free methods, the long borders, sashings and bindings for a quilt are usually cut first before other shapes are cut.

All the measurements for these in QC projects are given with a seam allowance of ¼in (7.5mm) included. To use a rotary cutter, fold the fabric over double on the cutting mat, then fold it again, keeping it smooth and flat. Align the fold on the horizontal grid on the cutting board. Align the quilter's ruler with the vertical grid and just covering the raw edges of the fabric. Cut along the right-hand edge of the ruler with the rotary cutter, pushing it away from you. You can now measure

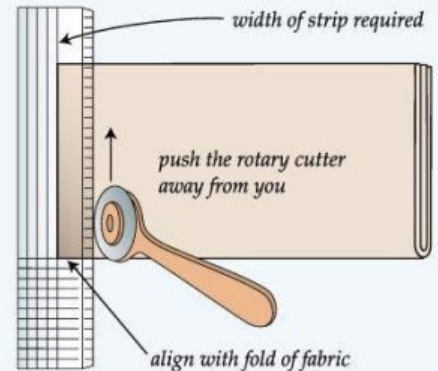


Diagram 1

from this straight edge. Position the ruler on the edge of the fabric at the desired width and cut (see Diagram 1).

Then cut this strip to the desired length after first trimming the selvages.

### Making Templates

The templates given in Quilters Companion usually have two lines. The solid line is the sewing line. Trace this line when preparing templates for hand-sewing or applique. Templates made by tracing the solid line have no seam allowance added. The broken line is the added seam allowance of ¼in. Trace this line when preparing templates for machine sewing. Templates made by tracing the broken line have the seam allowance included.

Transfer the pattern onto the plastic using a fine-tip permanent marker and a ruler. Mark each template with the block name or name of the project and its designated number or letter, such as 54-40 or Fight, Template A1, and include the grain line. Cut out the template on the inside of the drawn line for greater accuracy. Always check the accuracy of your templates by making a trial block.

### Using Templates

Use a well-sharpened yellow, silver or graphite pencil to mark the fabric with the template shape. Place the template face down on the wrong side of the fabric. Position the outlines at least ½in apart so the seam allowance can be added when cutting (see Diagram 2).



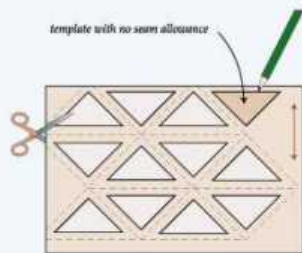


Diagram 2

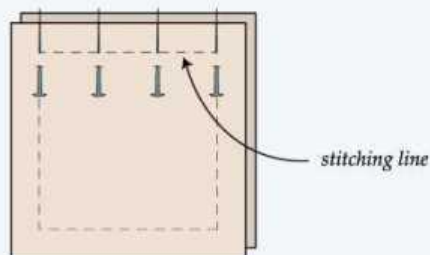


Diagram 3

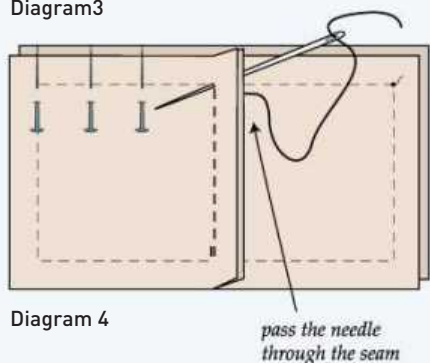


Diagram 4

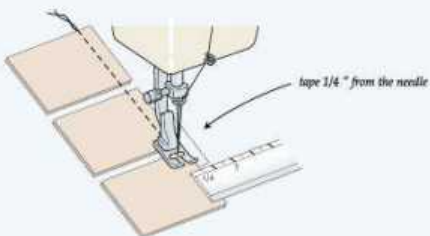


Diagram 5

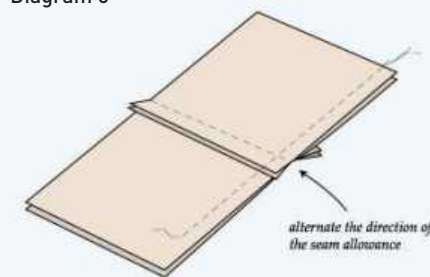


Diagram 6

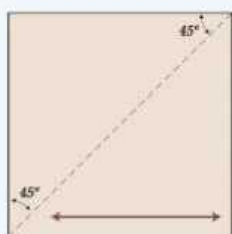


Diagram 7

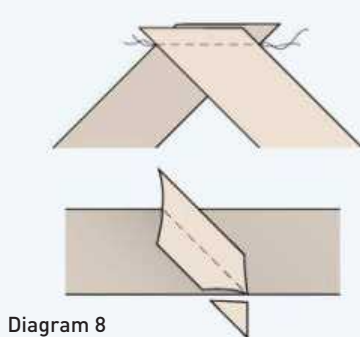


Diagram 8

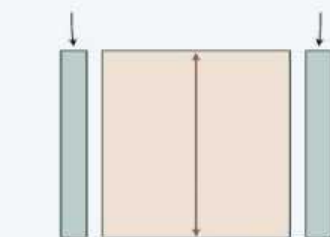


Diagram 9

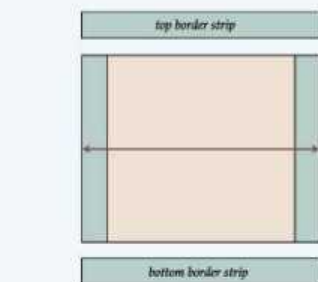


Diagram 10

Make sure the grain line marked on each template is aligned with the grain of the fabric. Keep in mind that the edge of any pattern piece on the outside of a block or quilt should be cut on the lengthwise grain to minimise stretch.

## Hand Piecing

Pin shapes together with the right sides facing, placing pins at each corner and along the sewing lines (see Diagram 3). Beginning with a knot, sew along the line using a small running stitch. Finish with a backstitch. Do not sew down any seams encountered. Sew up to the seam, sew a small backstitch against the seam, pass the needle through the seam (see Diagram 4) and sew a backstitch on the other side of the seam. Finish the seam with a back stitch.

## Machine Piecing

Align the edges of the fabric pieces with the right-hand side of the foot of the machine. Check to see if the distance to

the needle is the required seam allowance (usually 1/4in or 7.5mm unless otherwise stated). If not, place a piece of masking tape on the throatplate of the machine the correct distance from the needle as a guide when sewing and chain piece where possible (see Diagram 5).

There is no need to begin each seam with a backstitch as each seam will be sewn across during the assembly process. A minimum of pinning is required since each piece has the identical seam allowance.

Avoid bulky seams when joining pieces by alternating the direction of the seam allowances at the joins (see Diagram 6).

## Pressing The Pieces

Always press pieces with the right side of your work facing up. If you press from the back, there could be pleating in the seam. Press gently to avoid distorting the work.

## Cutting Bias Strips

For curved applique pattern pieces such as meandering vines, and for binding curved edges, you will need to cut strips on the bias of the fabric – that is, diagonally across the grain of the fabric at 45° to the selvedge.

Prepare a square or rectangle of the fabric and make sure the left edge is square. Place the ruler at 45° to the left edge and make a cut (see Diagram 7). Then measure the width of the bias strip required and cut the first bias strip. Cut enough strips for the length required. Sew the strips together end to end with the seam at 45° to the edge of bias strip (see Diagram 8).

## Adding Borders

Border strips have straight or mitred corners. For straight corners, lay out the quilt and measure it vertically through the centre. Cut two side strips this length.

In *Quilters Companion*, the length of borders is given accurately but you may want to cut them with a little extra length which can be adjusted once the quilt top is complete. Join to the sides of the quilt top, matching the centres of both (see Diagram 9).

Press. Lay out the quilt top again, and measure across the centre horizontally including the added borders. Cut the border strips to the required length and attach the strips to the top and bottom of the quilt top (see Diagram 10).



For mitred corners, the length of the border required is the measurement of the quilt top plus twice the width of the border plus an extra 2in (5cm) to be on the safe side. Matching the centre of the border and the side of the quilt top, sew the borders to the four sides of the quilt top beginning and ending the seam  $\frac{1}{4}$ in (7.5mm) from the quilt top corners (see Diagram 11).

Press the seam allowance towards the border. Overlap the border strips at one corner and place a 90°right-angle triangle along the raw edge of the top strip so its long edge intersects exactly where the seams meet in the corner (see Diagram 12).

Draw along this edge with a pencil from the seam to the raw edge. Place the bottom border strip on top and repeat.

With right sides together, match these lines and pin in place (see Diagram 13).

Sew from the corner out to the raw edges. When you are happy that the corner seam is lying flat, trim the seam back to  $\frac{1}{4}$ in (7.5mm) and press open. Repeat with the other corners.

## Finishing The Quilt Marking The Quilt Top

Press the completed quilt top one last time and trace the quilting design from the pattern sheet or a design of your choice onto the top using your preferred marker, already tested on a scrap of fabric.

Most quilting lines are marked onto the fabric before it is sandwiched and pinned for quilting. Mark on a hard, flat surface and keep your marking tool sharp. A light under a glass-topped table will facilitate tracing.

## Preparing The Quilt Sandwich

There is sufficient fabric in the materials listed in *Quilters Companion* for you to cut and piece the backing fabric 4in (10cm) larger than the quilt top. Once the backing is sewn, press all seams open. Secure a smoothed-out backing, right side down, to the floor or any other large surface with pins or masking tape, placed every 10cm around the edge. Add the wadding – trimmed to just a little smaller than the backing and then the quilt top, right side up. Pin- or thread-baste the three layers together beginning at the centre. Baste around the edge of the quilt.

Quilt on the drawn lines or as desired. Quilting is simply a running stitch (by hand) or a line of stitching (by machine) which holds the three layers together.

## Adding A Sleeve

To display the quilt on a wall or in an exhibition, it's advisable to add a sleeve to the back of the quilt before you bind the quilt.

Cut a strip of fabric 6-8in (15-20cm) wide by the width of the quilt using a fabric the same as or blending with the backing fabric. Fold the ends under  $\frac{1}{2}$ in (1.25cm), then again, and stitch. Fold the strip in half lengthwise, wrong sides together. Align the raw edges with the top of the quilt back and baste in place (see Diagram 14).

This will be secured when the binding is sewn down. Blind stitch the bottom of the sleeve in place.

## Binding The Quilt

In *Quilters Companion*, the binding is usually French-fold or doubled unless otherwise stated. Join the strips cut for the binding – usually  $2\frac{1}{2}$ in (6.5cm) wide – into one continuous strip, sewing the strips together with a diagonal seam. Trim this seam to  $\frac{1}{4}$ in (7.5mm) and press open. Fold the binding in half, wrong sides together, and press. Turn under the raw edges on one end of the binding strip. Trim the quilt top leaving  $\frac{1}{4}$ in (7.5mm) seam allowance, trim the wadding and backing leaving a  $\frac{1}{2}$ in (1.5cm) seam allowance.

Begin at the centre of one side and align the raw edges of the binding with the raw edges of the quilt top. Sew through all layers, stopping  $\frac{1}{4}$ in (7.5mm) from the corner. Backstitch and cut the threads. Remove the quilt from under the sewing machine foot. Fold the binding upwards and away from the quilt, creating a diagonal fold (see Diagram 15).

Hold the fold in place and bring the binding in line with the next edge of the quilt (see Diagram 16).

Start sewing again at the top of the quilt edge.

When you've reached the starting point, overlap the binding and slipstitch the ends together. Turn the binding to the back and slipstitch in place. At each corner, fold the binding to form mitres on both the front and the back of the quilt. Stitch these in place.

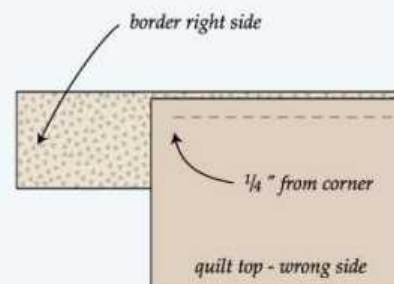


Diagram 11

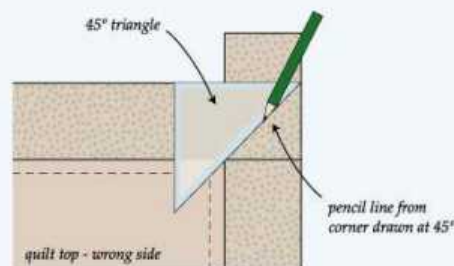


Diagram 12

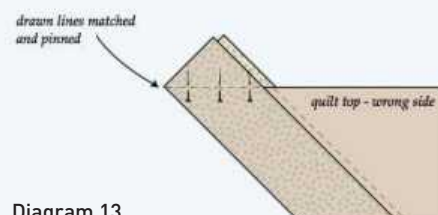


Diagram 13

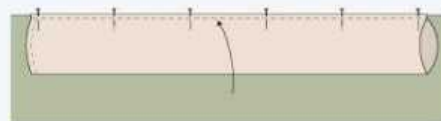


Diagram 14

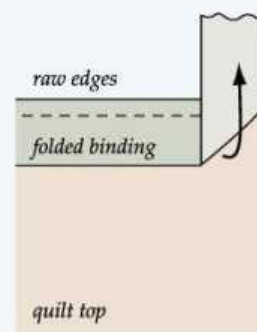


Diagram 15

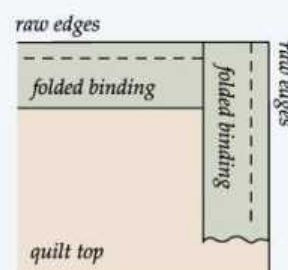


Diagram 16



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**Ascot Lane Distributors** Unit 2/6 Woodbine Court,  
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email: office@crib.co.jp, website: www.crib.co.jp,  
blog: cribquiltenglish.blogspot.com  
**Watt Knots & Notions** 52-54 Railway Terrace  
North, Lamerook SA 5302. Ph: (08) 8576 3979,  
email: wattknots5302@gmail.com,  
website: www.wattknots.com.au

# Next issue

QC#77

We've been busy putting together another top line-up of projects for the next issue of *Quilters Companion*, which we know you are going to love. Sarah Fielke will be demonstrating how to add text to quilts using several different methods. We have an adorable appliquéd wall hanging by Claire Gee (pictured) and a lovely bag from American designer Jen Fox. There are two amazing traditional quilts from Karen Cunningham and Sharon Keightley. We will be joined by two new designers, Jenny Woodward and Moira de Carvalho, who enjoy working with today's popular modern fabrics, and finally we have an eye-catching traditional quilt from Liz Pinczewski. Michelle Marvig will be road testing a new product from Westalee Rulers, see winning quilts from the Victorian and Canberra Guild shows, and meet textile artist Kim Carter.



You will find QC#77 on  
newsstands in January 2016.



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# Blessington Quilt Challenge

inspired by the theme...

## *Secret Dreams*

If you're new to quilting or a seasoned quilter, the BQC is for you!



*Create your story...*



*Quilt your story...*



*Share your story...*

**FIRST PRIZE:**

**\$12,000 Total Value.**

Includes a trip for two to the International Quilt Festival in Houston 2017!

**RUNNER UP PRIZE:**

**\$3,000 Blessington Gift Certificate**

**VIEWERS CHOICE:**

**\$1,500 Blessington Gift Certificate**

**FINISHED QUILT SIZE:**

**No smaller than 24in x 40in (60cm x 100cm) and no larger than 60in (150cm) square.**

**KEY DATES:**

**1st December 2016** Online Entry Submitted with Photos

**3rd February 2017** Finalists Notified

**28th February 2017** Finalist Quilts Received

**Academy 2017** Announcement of Winners. (April TBC)

**2018** Finalist Quilts returned to owners



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